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## LITERATURE.

*Lectures on the History of the Jewish Church.*

By A. P. Stanley, D.D., Dean of Westminster. Third Series. From the Captivity to the Christian Era; with Two Maps. (London: John Murray, 1876.)

THIS, like the two previous series, is based on lectures delivered at Oxford, but the additions are necessarily large. A fourth volume will be required to carry on the history to its natural termination, at the destruction of Jerusalem by Titus.

"To conclude that history without embracing the crowning scenes and characters of its close would be as unjust to the Jewish race itself as it would be derogatory to the consummation which gives to this preparatory period, not indeed its only, but unquestionably its chief attraction, as a period of preparation for the momentous epoch which involves at once the close of the Jewish Commonwealth and the birth of Christendom."

The amount of previous historical investigation obviates the necessity of a renewed discussion on many points. The author's object has been rather to draw out the permanent lessons of the story, as the Chosen People pass successively under Babylonian, Persian, Greek, and Roman rule; and it is to this aspect of the work that we purpose to direct attention. Part of our abstract will be in the author's own words.

The first part, on "The Exiles at Babylon," is one of the most attractive portions of the book. After the seclusion of a thousand years, the race of Israel was again carried into the great open stream of the world's history, never again to be separated from it. It influences and is influenced by each of the nations which rule it in turn. From Israel the heathen king learns to bow before the King of Heaven, "whose works are truth, and whose ways judgment." In Israel, though the Captivity lasted for little more than a single generation, it sowed the seeds of a change deeper almost than any that had occurred since the departure out of Egypt. The nation, as it brooded over the past, began to learn the lesson of its history. Its annals were put together and continued probably in the same way as the Anglo-Saxon Chronicle was compiled by nameless writers at Winchester or at Peterborough. The great idea of the Unity of God had at length brought the people into unity, and the loss of their native land had broken the fascination of the idolatry of Canaan. The people now found the ideal of their religion in their first father, Abraham, who had been called out from this very land, that by patiently enduring he might obtain the promise. They too had the promise of restoration,

which consoled them in their misery. It is this feeling that makes the Psalms which express, and the prophecies which console, the sorrows of the exiles, capable of such wide application.

"It is, if one may so say, the expression of the Divine condescension to all those feelings of loneliness, of desolation, of craving after sympathy, which are the peculiar and perpetual lot of some, but to which all are liable from time to time. Even the Anointed, the Chosen of the Eternal, now appears in prophecy as a servant deeply afflicted, smitten of God, a man of sorrows, and acquainted with grief."

The middle period of their history seems to fade away. Like the Christian world in the sixteenth century, they look back over the whole of the Middle Ages to the primitive times of pure faith in the True God. Nowhere is there a bolder invocation of reason against the external form of religion than in the solemn yet disdainful appeal made by the Evangelical Prophet to the common sense of those who make to themselves a sacred image: detailing the whole process of its manufacture, and closing with the indignant question, Is there not a lie in my right hand? With the conviction of there being but One True God naturally sprang up a strong sense of individual responsibility, while the destruction of the Temple worship threw the people back on their own hearts and consciences: "The soul that sinneth, it shall die." "The soul that doeth righteously, it shall live." The grandeur of solitary virtue is nowhere brought out so strongly as in the narratives of the Book of Daniel. Here, too, prayer literally takes the place of the morning and evening sacrifice. Now, also, the fast of the true religion is shown to consist in the moral duties of giving food to the hungry and freedom to the slave. Even the son of the stranger was no longer to say that the Eternal had utterly separated him from His people. And even more, in the vision of the Four Empires we have the first scheme of general history, the first perception of the continuous succession of the Ages according to a divine plan working to a fore-known end. In Daniel, as in the Evangelical Prophet, the coming contact of East and West is foreshadowed. A note here points out that though the Book of Daniel dates from Maccabean times, it contains traditions of the Captivity, and on page 12 an additional instance of the retention of local Chaldean colour is pointed out; though the exactness of some allusions does not prove its early composition, any more than the use of unquestionably ancient traditions and narratives precludes the unquestionably Macedonian date of the Books of Chronicles.

After a vivid description of the Fall of Babylon, we pass to the Return from the Captivity under the decree of Cyrus, after which the fortunes of the nation become closely united with those of its Persian rulers. This change was transfigured in the language of the prophet into the vision which has never since died out of the hopes of mankind, that the mighty powers of the earth, instead of standing, as hitherto, apart from the course of religion and progress, would combine with that hitherto isolated movement: "The nations shall come to thy

light, and kings to the brightness of thy rising," "The nations shall see thy righteousness, and all kings thy glory." The Holy Land had now shrunk to a small space, and the name of Israel gave way to that of Judæan or Jew, so full of praise and of reproach, which St. Paul tries to restore to its etymological meaning when he says that the true Jew is he "whose praise is of God." Jerusalem now becomes "the Holy City;" all the other sacred shrines had been swept away. (The Dean here quotes the "Kadytis" of Herodotus, but has not this been more recently identified with "Gaza"?) The tendency to an enlarged view, was, however, now partly counteracted by the strong Puritan spirit of the exiles, and by the restoration of the Jewish ritual under the energetic rule of Ezra and Nehemiah; to support the expense of which Nehemiah charged every Jew with that payment of tribute money which the receivers demanded from Christ at Capernaum. Nehemiah, too, is said to have formed a library of the books of the past times—namely, of "the Books of the Kings and Prophets, those which bore the name of David, and the Royal Letters concerning sacred offerings" (2 Macc. ii. 13). But the Canon was not yet in being. "The Law" was then "the Bible," and it was the Pentateuch only, with the Book of Joshua appended, which a fugitive priest carried with him to Samaria. Ezra, the scribe, begins the series of religious teachers, and the English martyr in the sixteenth century could find no fitter words to express the permanent triumph of his cause than those which in the Apocryphal Book of Esdras are spoken in reference to the ideal scribe, the ideal Reformer of Israel:—"I shall light a candle of understanding in thine heart which shall not be put out." And as Ezra and Nehemiah represent the scholastic and secular aspects of the epoch, so does Malachi the prophetic, his very name indicating the prophecy of "the Messenger" of the Lord who should renew the covenant with Israel, and be to the people like a refiner's fire. The influence of the Persian religion at this time over the Jewish has been much exaggerated. There was certainly an affinity between the two monotheistic religions, but the Persian view of the Evil Principle is expressly contrary to the Jewish creed: "I form the light and create darkness. I make peace and create evil. I, the Eternal, do all these things." The direct borrowing is found in details, and in such names as that of the demon Asmodeus in the Book of Tobit.

At this point comes in an account of the great Eastern sages, whose teaching has been supposed to have influenced, or to have been influenced by, the one true religion—as when Prideaux, acknowledging the likeness of Zoroaster's theology to that of the Old Testament, felt driven to the theory that he must have been the pupil of Daniel. Next comes a full account of Socrates, inserted as an introduction to the Greek period, and a preparation for the account of the Jewish schools at Alexandria. There, under the patronage of the royal house, the Bible was translated into Greek—which was by some regarded as a great calamity, by others as a

means of spreading the truth: the same feelings prevailed when Jerome made his Latin version, and when the Reformers translated the Bible into English; but in all three cases the new easily took the place of the old; the same reverence was transferred to the new version, around which the halo of legend soon gathered. It was this Greek version which was the Bible of the Evangelists and Apostles, the use of the universal language of the civilised world more than compensating for many acknowledged mistakes. The Dean notes here the curious alteration of the original in the famous passages which class the hare among the unclean animals because of the appearance of rumination, and the use of Aristotle's term *dasypons* instead of the old word *lagos*. And as to the Greek Apocryphal books, which now began to take a quasi-canonical place, he quotes an affecting passage from John Bunyan's autobiography, which tells how he was comforted by the words of Ecclesiasticus: "Look at the generations of old and see; did ever any trust in the Lord and was confounded?" though perplexed at the same time by not finding them in his Bible. The interest of the book is much increased by the instructive illustrations which the Dean gives from later Church history. Its true value lies in the spirit in which it is written, and that value is not affected by differences of opinion about this or that detail. We would here refer to the notices in the preface of the merits of Prideaux's *Connection*, and to the tribute paid to Ewald's *History of the Jewish People*.

"It is now more than thirty years since I, with a dear friend, sought Ewald out, and introduced ourselves to him as young Oxford students, in an inn at Dresden; and it is impossible to forget the effect produced upon us by finding the keen interest which this secluded scholar, as we had supposed, took in the moral and social condition of our country; the noble enthusiasm with which this dangerous heretic, as he was regarded in England, grasped the small Greek Testament which he had in his hand as we entered, and said:—'In this little book is contained all the wisdom of the world.' Anyone who has watched the progress of his written words can easily understand what was once said of him to me by a German Professor who had attended his lectures, that to listen to him after the harsh and dry instructions of ordinary teachers was like passing from the dust and turmoil of the street into the depth and grandeur of an ancient cathedral."

Next comes the struggle of the Maccabees against the apparently overwhelming power of Antiochus Epiphanes; and here the summary at the end of the chapter points out the elevation of religion by the patriotic spirit of the family of the Deliverer. Mattathias rejected the precepts of the scribes about the Sabbath, and decided that self-defence was lawful on that day. It was recognised that there was something better and more enduring than Temple or sacrifice. "God did not choose the people for the place's sake, but the place for the people's sake" (2 Macc. v. 19). But the more fanatical party now naturally began to take its own way. It probably deserted Judas Maccabaeus at the crisis of his fate, and his name is almost entirely disregarded in the traditions of the Talmudic schools. His canonisation came from the popular voice and the judgment of posterity, which does

not err in its decision as to the patriots who said "We fight for our lives and our laws;" "Let us die manfully for our brethren and not stain our honour." From this time we begin to trace the growth of the later sects. And from this time, too, the belief in immortality assumes a prominence which it never had before. The Psalter of Solomon says that "Whoso fear the Lord shall rise to eternal life, and their life is in the light of the Lord and shall no longer fail." In the memorable story of the mother and her seven sons who were tortured to death, it is said they trusted that "the King of the world would raise up them who had died for His laws unto everlasting life." These passages, it is true, are not in the Canon, which was closed about this time, Chronicles being the last book, continuing the priestly and royal lines down to the contemporaries of Alexander the Great. When our Lord spoke of all the righteous blood shed upon the earth from the blood of Abel to the blood of Zacharias, the words meant all from the first record in Genesis to the last in Chronicles. The Septuagint arranged the books differently, according to their subjects and chronology, while our present order is a compromise between the two.

The lectures conclude with the Roman period, from the death of Judas Maccabaeus to the death of Herod. All this part of ancient history has quite a modern character. The religious feuds of the Jews are carried on with the same motives and passions as those which animate divisions in the State. But there were higher spirits who, though nominally belonging to one side or the other, rose above the miserable littlenesses of party. Such was Jesus the son of Sirach, whose solemn and emphatic reiterations of the power of the human will and the grandeur of human duty helped to fill up the void left by his total silence as to a hope beyond the grave. Such was Simon the brother of Jannaeus' Queen, Alexandra, who established schools in the towns. "Our principal care," says Josephus, "is to educate our children." "The world," so runs the saying in the Talmud, "is preserved by the breath of the children in the schools." The Jewish Church was able to contain the Sadducee, who could find in the Ancient Law no ground for hope of a future life; the Pharisee, who leaned to oral traditions even above the written Law, and believed in angels and spirits; and even the Essene, who took part in none of the ceremonial ordinances, unless it were that of ablution, and made a common meal his religious communion, but was described by the Pharisee historian as the purest and holiest of men.

"Such a latitude in the National Church of the Chosen People, startling as it seems, must have accustomed the first propagators of Christianity to a comprehension which to all their successors has seemed almost impracticable. When Paul felt that the Corinthian Church could embrace even those who received and those who doubted the Resurrection of the Dead, he knew that it was no larger admission than had been made by the Jewish Church when it included both Pharisees and Sadducees; and when he entreated the Roman Church to acknowledge as brothers both those who received and those who rejected the Jewish ordinances, it was in principle the same

Catholicity which had induced both Pharisee and Sadducee to recognise the idealising worship of the Essene."

The true hope of the nation, however, lay not so much in the schools from which Hillel and Gamaliel sprang, as in the elements of spiritual life scattered over the whole country, where many were waiting for the consolation of Israel. In the irreligious age before the rise of the Maccabees many Jews had taken Greek names—Jehoiakim was called Alcimus, Joshua was known as Jason. But now we again meet with such names as Jacob and Joseph—names which show the revival of religious feeling and the recurrence to the feelings of the earlier age. Throughout the country, too, in town and village, had sprung up a whole system of worship which to the Pentateuch and the Prophets and the early Psalmists was unknown. The main religious instruction and devotion of the nation were now carried on, not in the Temple, but in the synagogues. Wherever there were as many as ten who desired it such a meeting-house for prayer was established. No office of teaching corresponding either to that of the Jewish priesthood or that of the Christian clergy existed in this body; the instruction was given by any scholar or any of the brethren who had a word of exhortation for the people. The practice of combining the office of teachers with some manual trade was a constant safeguard against their sinking into a merely sacerdotal or a merely literary class. Such meetings existed all over the world, and from their order and worship naturally sprang those of the first Christian communities. Here was the opportunity for any fresh teaching to arise within the existing framework of the Church. The want of the synagogue system had been felt under the monarchy, for the rare visits to the Temple were not sufficient for their purpose. But as some think that the doctrine of immortality had become so much mixed up in Egypt with Pagan theories that it was necessary to withdraw it into the background in the Law; so the necessity of maintaining unity in worship had concentrated all devotion at one religious centre, although there was the danger that the felt need of local worship might for a time lead men to alien altars at the high places. But now both dangers had disappeared, and the local worship and the hope of a future life resumed their rightful place. Hence all was prepared for the coming change, the elements of a universal system which existed in Judaism were ready for the new combination.

"The ideal of a spiritual religion was constantly preserved, and, even within the strictest circle of Judaism, kept the door open for the entrance of a wider teaching, and a deeper thinking, and a higher living, than any which had hitherto been recognised as Divine. And the greater diversity of elements which, outside the pale of Judaism, appeared to foreshadow or contribute towards this ideal, so much the larger was the horizon which such a character would fill, if ever it should appear."

The abstract we have given will supply some idea of the spirit and purport of these instructive lectures, which, "begun at Oxford, have been resumed during the leisure of an enforced seclusion, under the



impulse of an encouragement which overbore all obstacles, in the hope of finding relief from an anxiety which forbade all external occupations." C. W. BOASE.

*Morocco and the Moors*: Being an Account of Travels, with a General Description of the Country and its People. By Arthur Leared, M.D. Oxon., F.R.C.P., &c., &c. With Illustrations. (London: Sampson Low & Co., 1876.)

DR. LEARED'S work, the result of a tour in the western portion of the empire of Morocco in the autumn of 1872, is superior to the majority of books of travels which in these days issue in such numbers from the press. He tells us in his preface that he prefers a plain narrative, such as is found in the works of the older travellers, and that his readers will find an entire absence of smart writing; he keeps his word, and we are grateful to him, especially as he is never dull, but gives a complete and graphic account of a country little known, in a pleasant and lively style.

More than thirty years ago Sir John H. Drummond Hay delighted the reading public with his charming work, *Western Barbary*, which threw a halo of romance over a people whom Dr. Leared sets before us in sober truth. The Moors of Morocco are descended from a common stock, and attained to as high a civilisation as those who conquered Spain; indeed, the Spanish Moors were in the habit of sending children to Morocco for education. Of this civilisation and learning not a trace remains. Even as long ago as the early part of the sixteenth century, the city of Morocco had fallen into great decay, and little more than barbarism and misery prevailed. Who can doubt that had the Moors remained masters of Spain, their civilisation, brilliant, indeed, but evanescent, would have met the same fate, and that the race would have sunk as low as their brethren at Morocco, Bagdad, and Damascus?

That the Moors of Morocco will ever by their own efforts rise again may be safely pronounced impossible; European civilisation may, in the course of time, obtain a footing in the empire, and as it advances the Moors will recede. The region which lies between the Atlas mountains and the sea is so fertile and possesses so fine a climate that it seems impossible it can much longer be left in the hands of a people who barely use it, and whose numbers, we have reason to believe, diminish. The cultivation, as described by Dr. Leared, is of the lowest possible order, and, in spite of every bounty of nature, famines are not unfrequent.

Tangier, which not two centuries ago was in the possession of England, is the first point in Morocco touched at by our author; between it and Gibraltar constant communication is kept up, and it is furnished with hotels and boarding-houses; the climate is so equable and pleasant that it seems likely in time to become as favourite a resort for invalids as Algiers. After making some expeditions in the neighbourhood of Tangier, Dr. Leared went by sea to Mogador, touching at Casa Blanca and Mazagan. The coast of Morocco is well

known, but the interior is in great part untrodden by Europeans, and the number who have entered the city of Morocco is easily counted. The reason for this is not far to seek: travelling is not only difficult but dangerous, and the Moors, who in civilisation are behind their brethren in the East, far surpass them in lawlessness and in their fanatical hatred of the unbeliever.

From Mogador Dr. Leared turned inland to the city of Morocco, and most unfortunate was he in the time he selected for his journey. The Sultan was away, engaged in hostilities with some insurgent subjects, and the inhabitants of the town, on receiving news that he had experienced reverses, broke out into open revolt; there was no authority to repress the savage hatred they entertained against Christians, and Dr. Leared and his party were in constant alarm for their own lives. Under these circumstances, their thoughts naturally turned to a retreat. They had only been three days in the town, when an attempt was made to poison them in the oil in which the fowls served for their dinner were stewed; happily no worse results followed than an illness of two days, but this treachery made it absolutely necessary for their safety to depart, and they left the city October 10, having entered it on the 4th. We can well sympathise with the vexation felt by Dr. Leared at being obliged to turn his back on the glorious Atlas range, then in full view, and mainly unexplored. He had, however, in spite of so many difficulties, seen all that was worth seeing in the city of Morocco, which, in common with most Mohammedan towns, presents a picture of filth, squalor, and decay—of misery and oppression.

From the town of Morocco the author proceeded to Saffi, on the coast. On the way he halted at the residence of the governor of Bled Ahmar, who provided—

"a dainty for breakfast which we failed to appreciate. This was old unsalted butter. We did not even taste it, for the smell, was enough. The men, however, did not copy our abstinence, but ate voraciously, and pronounced it to be of rare quality. Butter in Morocco is estimated according to age, as wine is by ourselves, and this in question was, we were assured, a year old."

Dr. Leared's tour occupies little more than half his book; the rest consists of valuable chapters on the government, laws, education, religion, customs, and agriculture of the Moors. They differ little from other Oriental nations (if we may without a bull include among the Orientals a people whose territory extends to the eleventh degree of west longitude), except in being somewhat lower in the scale. Strange to say, tea with the Moors takes the place of coffee. We cannot resist quoting our author's humorous account of a tea-party in Morocco:—

"The tea is washed before it is infused, and a great quantity of sugar is put into the tea-pot. It is, in fact, a syrup; and it might be supposed that people so particular about flavours as are the Moors would find such excessive sweetness objectionable. Yet, what is more extraordinary still, they endeavour apparently to suppress the delicate tea-flavour altogether. There is a regular course of tea impregnated with different flavours which are all more or less disagreeable to the novice. The order of these may vary; but from the numerous opportunities we had of judging,

the following seemed the rule in 'the best circles.' First, there was a round of plain green tea with no addition but sugar. Milk or cream was never used. Then came a second course, in which spearmint was infused—a horrible compound. Third, an infusion of tea with wormwood, not quite so objectionable. Fourth, one flavoured with lemon verbena. Fifth, one with citron. Sixth, and more rarely, as being an expensive luxury, and intended as a great compliment, tea with a little ambergris scraped into it, and which could be seen floating like grease on the surface. Of this the flavour, if peculiar, was not disagreeable. Each course of tea was taken while very warm, and with a loud smacking noise of the lips; nothing meanwhile was eaten."

We will leave the reader to discover for himself the method in use for fattening young ladies engaged to be married—*em-bonpoint* being the summit of female beauty in the estimation of Moorish lovers.

Dr. Leared visited the village inhabited by about 200 lepers a little way outside the city of Morocco. Of the plague he tells us that it has been entirely unknown for more than fifty years. "It has certainly not been stamped out by precautions or improved sanitation. It is probably only in abeyance, in obedience to some unknown law."

WILLIAM WICKHAM.

MDLLE. DE LESPINASSE.

*Lettres de Mdlle. de Lespinasse*. Revues, etc., par Eugène Asse. (Paris: Charpentier, 1876.)

*Lettres de Mdlle. de Lespinasse*. Par Gustave Isambert. Tome I. (Paris: Lemerre, 1876.)

THERE would be nothing surprising in the coincidence of these two editions of the same work even if we were not in possession of explanations (which have been already given in the ACADEMY) sufficiently establishing their independence. It would probably be difficult for any man of letters specially engaged upon their class and period to abstain from selecting them for republication and comment. For if they do not stand alone they certainly stand at the head of the small group of their fellows. As one reads them with unabating interest it is impossible to avoid wondering at the apparently slender source from which that interest springs. The usual attractions of correspondence are almost entirely absent. There is hardly any contemporary gossip: the references to the famous men with whom the writer was connected are few and far between: a favourable notice or two of Lord Shelburne, some not very enthusiastic allusions to Diderot (had she not forgiven him the *Rêve de D'Alembert*?), a very few remarks on her famous house-mate, and a good many well merited encomiums on Turgot and dubious praises of Loménie de Brienne, almost complete the list. The absence of answers to the letters complicates the difficulty of fully understanding them, and throws the task of sustaining their interest still more entirely on the revelation of the personality of the writer.

Never, perhaps, was revelation more complete. By the time we close the last of these hundred and eighty long letters ("volumes," the writer frequently calls them) we seem to know Mdlle. de Lespinasse

as well as if they had been written to ourselves. Not young (she was forty-two when she wrote them), the reverse of beautiful, not rich, of doubtful parentage, "sœur Lespinasse," as "the kirk of the other complexion" called her, must have owed the whole of her vast influence and popularity to moral and intellectual qualities, and these letters show clearly enough what those qualities were. A clear and steady intelligence, an excellent critical faculty, a singular delicacy and refinement, boundless kindness of heart, and unwearied attention to and labour for the interests of all her friends were obviously her portion. Whether the *sensibilité* which the cant of the time recommended to her, and which she managed to assimilate only too thoroughly was a curse or a blessing may be matter of argument, but she certainly seems to have been unfortunate in the selection of its objects.

That D'Alembert himself could ever have been counted among these objects is doubtful, and indeed a practised student of the physiology of amateness would probably decide the vexed question as to the Platonic nature of their friendship in the affirmative on the strength merely of the date and tone of these letters. Passing over a "jeune Irlandais, Sir Taaff," we come to the first great passion, the Marquis de Mora. This gentleman, who appears constantly throughout these letters in a Mrs. Harris fashion which is sufficiently irritating, appears by universal testimony to have been loveable enough. But unfortunately he died, and even before he died his inflammable mistress had supplied the void caused by his absence. His successor, M. de Guibert, to whom this collection of letters was addressed, was a young soldier in quest of glory, as Voltaire put it, "par tous les chemins," and particularly by the road of literature. He had written a book of Tactics which had met with a good deal of applause, and had his pocket full of tragedies destined to a good deal of ridicule. He was, moreover, an occasional competitor for the *Eloge* contests of the Academy, and in these the favour of Mlle. de Lespinasse was almost a guarantee of success. How far the intimacy which followed between the two was on the gentleman's side a mere measure of policy cannot be exactly determined, but that to a great extent it was such a measure is scarcely an uncharitable opinion. Guibert was certainly a coxcomb with a vain head, and a very indifferent heart, and it is almost impossible to conceive a more offensive mixture of rant and cant than his *Eloge d'Eliza*, which M. Asse has very judiciously included in his volume. On the other hand it would be unfair not to credit the fortunate lover with having been, if only temporarily and in some measure, impressed by the passionate ardour of the lady. Of this ardour the hackneyed words that it "burns the paper" give for once a true enough description. In whatever mood the writer may be, and whatever may be the immediate subject which she has in hand—whether she is anxious for the health of her lover or complains mournfully of her own; whether she laments the departed marquis or comments scornfully

on the living D'Alembert, who prefers a Harlequinade to Gluck's *Orpheus*; whether she is arranging a week of dinners and suppers (not forgetting interviews under four eyes) for Guibert or drawing a melancholy picture of herself as "vieille, laide, triste, malade, et abîmée dans le malheur," the fiery passion equally unconcealed and unfeigned is always present. As might be expected, the prevailing tone is mournful, and that, too, not merely when insulting or indifferent letters (neither of which appear to have been lacking) might account for it. She asks again the often asked and never yet answered question, "Un regret ne vaud-il donc pas mieux qu'un remords?" She speaks of "cette maladie si lente et si cruelle qu'on nomme la vie." But especially there seems to weigh on her an uneasy feeling at the complaisant indulgence with which, in obedience to Ovid's *dictum* as to elderly lovers, she treats her cavalier adorer. The crowning stroke seems to have been dealt by Guibert's concealment of his matrimonial intentions, and by an unfeeling note ("chef-d'œuvre de froideur et de dureté") in which he at last announced their fulfilment. She does not seem to have objected to his marrying in the abstract; indeed, she proposes one or two matches for him herself, although she candidly tells him that in her opinion "le mariage est un véritable éteignoir de tout ce qui est grand." But she could not pardon the deception, although she managed to put on a semblance of forgiveness. That the blow killed her seems to be the general opinion, though, if her health had really been half as bad as she represents it, a broken heart would seem to be hardly necessary to account for her death.

The two editions of these remarkable letters which have just appeared are both good in different ways. M. Isambert's (of which the first volume only is published) is perhaps the more scholarly of the two. The introduction is better written, and more to the point; the print and paper are more attractive, and some nine or ten unpublished letters are promised. On the other hand, M. Asse has the great advantage of giving the whole in one volume; his appendix of notices of his heroine is exceedingly useful; and his notes are foot-notes, a feature which, if it does not improve the look of the page, is of some importance when the chief points to be illustrated are genealogies of persons casually mentioned. We cannot help murmuring, however, to the announcement by an editor and biographer that he will keep one of the most interesting points in his heroine's career for discussion in a "travail séparé." In such matters as these completeness is of the first importance, and, indeed, may be demanded by the reader as a right.

GEORGE SAINTSBURY.

*English Chess Problems.* Edited by James Pierce and W. Timbrell Pierce. (London: Longmans & Co., 1876.)

THE invention of chess problems is of almost equal antiquity with the practice of the game, as a Sanskrit collection by Tiruvengadu Chariar dates back, I believe,

to the Middle Ages. In the Indian game even of the present day to mate with a pawn is considered the highest triumph, and consequently in the Sanskrit puzzles mates with this condition are predominant. To mate with a pawn, or to force the opponent to mate your own king with a pawn in from twenty to a hundred moves, forms the staple of those early compositions, and the father of English problem-composers, Bolton, fashioned several of his most laboured positions upon this model. The abandonment of conditions as to mating with a particular pawn or piece, and the construction of a natural position, such as with a little stretch of the imagination might be supposed to have arisen in an actual game, where by an elaborate and ingenious series of moves mate could be forced against every possible defence, was the next step in the art, and in those natural problems, as they may be called, the English composers Bolton and Bone were the most successful. D'Orville and others on the Continent were simultaneously producing positions, unrivalled to this day in elegance of construction, in which by ingenuity of combination, and generally through sacrifice, mate was effected by few pieces against apparently overwhelming forces. With this phase of the art similarity to positions that might arise in actual play was abandoned, length of moves in the solution became barred, and, as the growth of chess magazines and chess columns in newspapers increased the number of problem-composers and problem-solvers, the latter required that solutions should be short and yet difficult; and, in proportion as the skill of practised solvers has increased, the demand for greater difficulty has been met by an amount of ingenuity, inventive power, and laborious care, such as only practised composers are aware is involved in the successful construction of a modern chess problem.

Chess problems form now a totally distinct branch of chess from chess play; a fact strikingly evinced by the list of fifty-four living composers represented in this collection, of whom not more than five can be numbered among known strong players over the board. It is doubtful whether either of the combatants in the late match for the championship, Messrs. Steinitz and Blackburne, ever composed a problem, though the latter as a player is famous for the brilliancy of his combinations. It is now a moot point even whether, in the highest class of chess play, mere power of combination can ever hold its own against deep insight into position: whether a master of the mere tactics can ever successfully oppose a master of the strategy of the game. In his exhibitions of blindfold play against opponents of ordinary strength Mr. Blackburne is in the habit of exhibiting the most brilliant and unexpected moves, which speedily result in victory. But there must almost always be some flaw in the strategy of the antagonist to admit of brilliant combination or tactics coming into play. In most of the games in the recent match there seemed never to arise the opportunity for the exhibition of Mr. Blackburne's peculiar powers; the seventh game of the match might be cited as a perfect



example of Steinitz's well-known style, in which he trusts nothing to combination himself, and gives no opportunity for combination to his adversary. By slow degrees he worked up a position which could not be broken through, and in which as an apparently inevitable conclusion the enemy's game appeared to crumble away and end in hopeless collapse. Against weak play, or when strategy has worked out its end, Steinitz, like every other great player, will make brilliant moves, but his style, more than that of any other master, shows the inherent difference that lies at the bottom of the highest class of chess play and that mere brilliancy of manoeuvre of which problems afford an artificial representation.

Whether chess play or problem composition calls into exercise the higher faculties is a question that need not be decided: the latter branch has probably the greater number of votaries, and apparently possesses a keener fascination. The editors of chess periodicals find it difficult to supply good games for publication, but stores of the most ingenious problems are never lacking. They appear weekly in every chess volume throughout the country, in apparently endless novelty, while a decently contested game in a match between country players will be reproduced in each of those columns *ad nauseam*, as if nothing worth record could be found in all the games played daily in all the clubs throughout England. In truth, games are played for the sake of the struggle, and few players will take the trouble to remember and record a game, while a problem is made solely for the sake of publication. The idea of contest has been imported into even this branch of chess, but the result has not been happy. Problem tournaments have repeatedly taken place, and have generally ended in bickerings, strife, and the most ungenerous imputations. There is probably nothing in the world on the merits of which it is more difficult to find unanimity of opinion than a chess problem. The only quality which admits of certain definition is soundness, and even in this particular the most painstaking judges are liable to fall into the most glaring errors. After a decision has been pronounced, and the prize problems are published, the lynx-eyed public solvers often detect some simple second solution, or other flaw, which, under the rules of the tourney, should have at once shut out the prize problem from the competition. In one important tourney the public had thus twice, for causes shown, to move the Court to reconsider their decision, by twice detecting positive unsoundness in the position selected on a first and second occasion for the highest honours. Apart from the point of soundness, on which publication is the only certain test, opinions on a perfectly sound position depend solely on the idiosyncrasy of the judges; and beauty of form, elegance of construction, novelty of idea, even difficulty of solution, can be determined by no fixed canons. It is the custom in some chess volumes to invite and publish criticism on the problems previously published, and the divergence of opinion between perfectly competent judges is most amusing. What appears a gem of the first water to one person,

the poetry of chess to another, is a wretched production in the opinion of a third, and is set down by a careful critic as not unworthy of its author if it were not disfigured by the most disgraceful duals. Certainly, as regards chess problems, *tot homines tot sententiae*, and if ever problem tournaments be again attempted, he must be a bold man who would accept a place among the judges, with the anticipation, after recent experiences, that German chess-editors, on behalf of unsuccessful competitors, will not only prove him to be a fool, but will cast the gravest imputations upon his honour. Wonderful are the amenities of chess literature! According to our leading authorities, the judges in the highest chess-tournaments are actuated by unfair and sordid motives, and our leading players are accustomed to sweep pawns off the board with their sleeve!

Considering the increasing body of the public who devote themselves to chess problems, the present collection should be a great success. The first and by far the most important portion of the book contains more than five hundred positions, selected by the best living English composers out of their works as those by which they would wish to be represented in a permanent memorial of their art. They have all gone through the test of publication, and are consequently error-proof, and I believe it would be impossible in any work to find a collection of so many first-rate chess problems. The second portion, which contains specimens of the works of dead English composers, is neither so complete nor so satisfactory. There are only three positions by Bone, and, while Bolton is better represented, it would have been possible to make a fuller collection of the works of the father of English composers from the early volumes of the *Chess Players' Chronicle*. It is the fashion now to reject lengthy problems. To the chess player, I assert, Problems 531, by Bolton, in twenty-four moves, and 534, by Bone, in twenty moves, are more like real chess, give more interest, and are far more easy of solution, than some of even the two-move problems by their successors. As a mere matter of length, there are several four-move problems in this collection which involve more moves in the solution than either of the above. Problem 351 contains eight different variations, each of four moves, and as the first move or two is apparently aimless, it would seem impossible for any one not possessed of Job's proverbial patience to find out the correct solution. To the tyro unversed in these subtleties, I may offer a hint that may sometimes help him to hit off the *modus operandi*. Let him imagine what at first sight would appear the most unlikely move to be made, and he may thus perhaps hit upon the key of the mystery. I must candidly confess myself to be destitute of the necessary patience required from a problem-solver; perhaps, in consequence, I am unfitted for the task of properly criticising such a work as this. I have, however, glanced through some of the two-movers in the collection, and am confident that any chess amateur will be astonished at the amount of ingenuity of conception, patience in working out the desired end, and resulting beauty of surprise, to be found in these

puzzles, which constitute, after all, but a manufactured imitation of chess skill.

JAMES INNES MINCHIN.

#### BICKNELL'S HÁFIZ.

*Háfiz of Shiráz; Selections from his Poems, Translated from the Persian.* By Herman Bicknell. (London: Trübner & Co., 1875.)

AMONG the last generation of Orientalists were such men as Falconer, Sir William Jones, Nott, Hindley, Bland, and others, who devoted their time and talents to the rendering of Persian Poetry into English verse; and the results of their labours, published either in separate volumes of selections or in the pages of the *Asiatic Miscellany*, enjoyed for a long time considerable popularity. The translations of Falconer, especially, are among some of the most beautiful in the English language, and have fallen into most undeserved neglect. These productions served to introduce to the English reader some of the choicest flowers of the Persian anthology, and the fame of Háfiz, the national lyric poet of Persia, thus began to be celebrated in this country. For some reason or another, the taste died out; and, although the works of Háfiz continued to be spoken of with admiration, they remained, almost until the present day, absolutely unknown here. In Germany the entire *Diván*, or collected edition of the poet's works, has been several times translated—first by that voluminous Orientalist Von Hammer, and later by Rosenzweig, of Vienna, and Nesselmann, of Berlin; but until the appearance of the volume before us no attempt has been made to produce an edition of Háfiz for English readers.

The present book is therefore welcome, as supplying a long-felt desideratum; but it is after all merely a selection from Háfiz's works, and there yet remains much to be done. It is magnificently got up, illustrated by several exquisite chromolithographic facsimiles of water-colours by J. Herbert, R.A., and contains some well-executed woodcut vignettes.

The translations themselves are for the most part scrupulously correct, and, although they lack the flow and poetic grace of the original (which was perhaps inevitable when such a master of language and rhythm had to be dealt with), they give a very good idea of the general tenor and style of the poems.

Of the life of Háfiz little is known: in fact, it was essentially a literary and contemplative life, and therefore necessarily wanting in stirring incidents. He was a contemporary of Dante, and was born at Shiráz in the fourteenth century of our era. He adopted at an early age the career of a Dervish, a Mohammedan monkish order professing certain mystical doctrines called *tašawwuf*, or Sufism; but, although he remained a member of the order all his lifetime, he by no means adhered to the rigid principles of asceticism which his fellow-dervishes assumed, and he constantly asserts throughout his poems that these latter were no better than himself:—

"A wine-drinker am I, to giddiness prone, whose glances and manners are free,  
And where among those who inhabit this town is one that resembles not me?"

Withhold from the Muhtasib's knowledge, I pray,  
the story of error like mine;  
He also, with ardour that equals my own, unceasingly  
searches for wine."

The question has long remained undecided whether Háfiz is to be considered as a purely Sufiistic, theosophic, mystic poet, or merely an Anacreontic *bon-vivant*. There is, in my opinion, no need to join issue on the point at all. Háfiz' early training and lifelong profession was that of a Súfi dervish, but he was at the same time emphatically a *bon-vivant*, and beyond all his countrymen a lover of nature and of the beautiful wherever found. Unquestionably his Anacreontic utterances are real: the wine of which he speaks with such gusto, and the fair faces which he celebrates with such heartfelt admiration, are no empty allegories, but real memories or experiences; yet it is equally indisputable that his Súfi tendencies led him to give the necessary mystic turn to each verse and phrase, and the only difference between him and his brother Súfi poets is that, while they drew upon their imaginations for such similes, he had the courage to go direct to the sources of inspiration for them. His free living and free thinking drew down upon him, as might be expected, much odium, and, as the translator tells us in his preface,

"On account of the supposed heterodoxy of certain passages in his *Diván*, difficulties were raised as to the interment of Háfiz with the rites of religion. The poetic oracle,\* however, being consulted, all doubts were removed by the following couplet:—

'Wish not to turn thy foot away from Háfiz on his bier;  
He shall ascend to Paradise, though steeped in sin while here."

But whether Háfiz was a real or pretended Súfi, it is quite certain that without some knowledge of the metaphysical tenets of this mystical sect much of the spirit of his poetry must remain obscure to the reader. The late Mr. Bicknell's notes contain just enough Sufism to put the reader *au courant* with the mystical interpretation adopted in the East, and leave him free to form his own judgment as to its application to individual passages. The summary of the Sufiistical tenets given in the introduction is also lucid and concise:—

"The Koran, the Vedantas, the Zendavesta, and the Bible have all been found unable to meet the exigencies of Law and Morality without amplifications on the part of expositors; moreover, men of lofty imaginations have in all ages been prone to invent mystical and ascetic theories to satisfy their own ardent temperaments. Hence in Islám the many sects of Dervishes, who have grafted on Mohammedanism doctrines similar to those which existed in India and elsewhere before the birth of the Arabian Prophet. Although Muhammed is related to have said: 'There is no monachism in Islám,' it appeared among his followers immediately after his death. One of the earliest Súfis was Rabí'ah, a holy woman, spoken of by the Arabian biographer Ibn Khallikan. We read of her that at dead of night she used to go out upon the roof of her dwelling and exclaim: 'Oh my God! the noise of day is hushed, the lover is with his beloved, but I have Thee for my lover, and I rejoice with Thee in solitude.' The Súfis represented by various bodies of Dervishes,

\* The works of Háfiz are still used for purposes of divination, after the fashion of the *sortes Virgilianæ*.

are still very numerous. Most of them teach that the soul is an emanation from the Divine essence, and that on earth it is in a state of exile from the Supreme Good."

I cannot help thinking that the translator has made a great mistake in attempting to follow the metre of the original. There are some Persian metres which are capable of being so rendered, but as a rule the movement of Oriental verse is so different from that of European poetry that it is almost impossible to represent one by the other. The method can only be pursued by mechanically rendering the verse syllable by syllable in English, and the inevitable result of such a process is to dull one's musical appreciation of the rhythm, and, by fettering the thought, to double the chance of inaccuracy even in the translation. Take, for instance, the concluding stanza of the first ode, which is translated as follows:—

"If joy be thy desire, O Háfiz,  
From Him far-distant never dwell;  
As soon as thou hast found thy loved one  
Bid to the world a last farewell."

Here we have an example of all the faults of the present version: *húzúri* does not mean "joy" but "presence," and the Arabic hemistich which forms the last half of the couplet is wrongly translated. The literal rendering of the verse is as follows:—

"If thou wishest for His presence do not be absent [or hide thyself] from Him.  
'When thou wouldst meet him whom thou lovest, leave the world alone and postpone it'—i.e. postpone all consideration of it till thy wish be obtained. Metrically the verse is also faulty; the *ictus*, or rhythmic accent, falls upon the subordinate words "thy" in the first line, "thou" in the third, and "to" in the last line; nor does it even represent the original Persian rhythm:—

"húzúri gar | hamí khāhí ||  
If joy be thy desire (O) Háfiz  
Az á ghā ib | ma sháv Háfiz ||  
From Him far dis tant never dwell.  
Matá mā tal | ka mán tah wā ||  
As soon as thou hast found thy loved (one)  
Da' id dun yā | wa āmihlā ||  
Bid to the world a last farewell."

Here the "O" in the first and the "one" in the third lines are superfluous and spoil the rhythm.

As an instance of similar slight inaccuracies in the translation and inelegances in the English verse, we may take the verse:—

"To bliss' goal we gain not access, if sorrow has been tasted not;  
Yea, with Alastu's pact was coupled the sentence of our baleful lot."

To which is appended the following note:—

"It is maintained by certain interpreters of the Koran that Adam and the whole of his future race appeared before their Creator on the first day of the world. God said to them: *Alastu bi Rab-bikum*, 'Am I not your Lord?' All responded, 'Balá,' 'yes.' But the word *balá* has the additional signification of 'bale' or 'evil.' Hence the sentence of 'bale' or 'evil' was annexed to the pact of the 'day of Alast,' and was constituted a condition of existence."

The translation of the verse is really as follows:—

"The station of pleasure is not attainable without pain:  
They must have employed *balá* (with *yá*) 'yes' in the sense of *balá* (with *alif*) 'misfortune' on the Day of Alast!"

So far from the word *balá*, "yes," also meaning "bale or evil," it is quite a distinct word, and is derived from a different root; nor does the Súfi doctrine confuse the two meanings. But the whole point of the verse is the new turn given to the word *balá* by the poet in this punning view of it. The apocopated genitive in "bliss' goal," and the inversion in "tasted not," are uncomfortable enough without the preposterous insinuation of an etymological connexion between the Arabic *balá* and the English "bale."

The only way satisfactorily to render Oriental poetry into English verse is first to choose an *English* metre of which the movement is similar to the original, and then to render that original phrase for phrase, not word for word, into such metre. The genius of the two languages is so different that rigid adherence to the words of the Persian absolutely fails to convey the meaning. The phrases *Ahwál i sherif che tûr ast?* "How is your noble constitution?" *Al hamdu lillâh az luff i shumâ*, "Praise be to God from your kindness," simply represent to an Oriental ear the commonplace question and answer, "How do you do?" "Quite well, thank you;" and to render what is not quaint or stilted in Persian by what is quaint or stilted in English obviously fails to convey the exact impression of the original. Similarly a metre which is perfectly familiar to Persian ears cannot be faithfully rendered by one which is unfamiliar to English ears; and I cannot help thinking that whatever faults may occur in the otherwise excellent version before us are entirely due to the fetters imposed upon himself by the translator in having chosen servilely to imitate throughout the metres in which Háfiz wrote.

Both Persian and English are Aryan languages, and therefore some metres in the former may be successfully imitated; but as a rule they are too far removed from our own system, too exuberant, and above all too widely divergent in movement. As a specimen of the more successful imitations, we may take the well-known Persian song *tâza ba tâza nav ba nav*, which although not by Háfiz of Shiraz, is almost always included in his *Divân*, and is certainly typical enough to be included in the present selections:—

"Sing me a lay sweet bard, I sue; once and again,  
anew, anew!  
Seek for me wine's heart-opening dew; once and again, anew, anew!  
Close to some sweet and doll-like fair, sit thou apart with cheerful air:  
Steal from that cheek the kiss that's due; once and again, anew, anew!  
Sâki, who steps with silvery limb, now has recrossed my threshold's rim:  
He shall my cup with wine imbue; once and again, anew, anew!  
How shall life's fruit by thee be won, if thou the wine-filled goblet shun?  
Quaff: and in thought thy loved one view; once and again, anew, anew!  
Ravishing-hearts, the friend I choose, eager to please me well doth use  
Gauds and adornments, scent and hue; once and again, anew, anew!  
Breeze of the morn that soon shall fleet  
Hence to that Peri's blissful street,  
Tell thou the tale of Háfiz true;  
Once and again, anew, anew!"



Among the fragments which form the latter portion of the volume are a few passages of historical interest; some of these are in Háfiz's best style, and are translated much more successfully than the lyrical odes themselves, the version being free from the stiffness and peculiarity of expression which marks the rendering of the latter. The following, for example, is a really fine epic passage, in which is described the blinding of Sháh Mansúr by his rebellious son:—

"Let not thy heart the World's rain goods pursue,  
For no one yet has found her promise true.  
No stingless honey in her mart we buy,  
No thornless dates her garden will supply.  
If lamp she lights, as soon as it grows bright  
The wind extinguisheth the spreading light.  
Who careless doth his heart on her bestow,  
Behold, he cherishes a deadly foe:  
The warlike King, who made the earth his prey,  
His sabre dripping from the bloody fray,  
Who with one onset put a host to rout,  
Or broke a centre with a single shout,  
Who chiefs unjustly into prison threw,  
Beholding heroes when no crime they knew,  
Who made the lioness untimely bear  
In deserts, when his name but sounded there,  
Who made Shiráz, Tabriz, 'Irak, obey—  
Succumbed at last on his appointed day:  
For one who his world-scanning eye made bright  
With stabbing awl destroyed that piercing sight."

Each of the odes has prefixed to it the first line of the original, so that the Persian scholar can easily identify and turn to the *ghazul* translated. The scholar, however, hardly requires such help, and the formidable array of Persian quotations must prove rather deterrent to the ordinary reader. A less technical and more popular translation embracing a larger portion of the *Diván* would have appealed much more forcibly to the English public. As it is, however, the volume before us is a most acceptable contribution to our literature, and is so unlike the ordinary run of such works that it can hardly fail to influence beneficially the poetical taste of the day. E. H. PALMER.

*Marie de Médicis dans les Pays-Bas, 1631-1638.* Par P. Henrard. [*Annales de l'Académie d'Archéologie de Belgique.* 3<sup>e</sup> Série, T. 1.] (Anvers, 1875.)

MARIE DE MEDICIS is not a promising subject. The woes of a great lady driven into exile because she is not allowed to misgovern some millions of men are undeserving of serious compassion beyond the pity for human ignorance and weakness which is due even to the most misguided. It is, therefore, with a pleasant surprise that the readers of M. Henrard's work will find that the Queen-Mother of France has been thrust into the background, and that the writer has given us something much more interesting than he led us to suspect—a sketch of his country's history during the crisis which at one time seemed likely to liberate it from the destiny which chained it to the Spanish monarchy till the bonds were cleft asunder by the sword of Marlborough.

It is probable that few people in England have any idea of the importance of the Spanish Netherlands to Western Europe during these years. From 1628 to 1632 one frontier fortress after another fell into the hands of the Dutch. The Spanish armies appeared to be entirely unable to protect these regions, and while the sword of the

Prince of Orange was cutting its way more deeply every year into the heart of the country from the north Richelieu was watching his opportunity to claim a portion of the spoil in the south. Nowhere were these events watched with more increasing alarm than at the English Court. The vast extension of the Dutch maritime power was looked on with suspicion by Charles I. and his ministers, while the prospect of the conversion of Dunkirk into a French stronghold was even more repulsive. The interests of England undoubtedly required the maintenance of an independent Belgium. Was it possible to conciliate this interest with the general interests of the European community and with the particular interests of the inhabitants of the Spanish Netherlands?

In England two views prevailed among serious statesmen. Sir Thomas Roe held that England never ought, under any circumstances, to support the hard and despotic Government of Spain. But neither ought she to assist the ambition of France. He acknowledged that the Dutch would be dangerous neighbours if they became too strong; but he thought that a United Netherlands with France for an immediate neighbour would always be desirous of keeping on good terms with England. Roe's policy, in short, was the policy of 1814.

To this Weston opposed the policy of 1830. When the States General met at Brussels in 1632 some of its members made overtures to Charles to assist them in constituting themselves into an independent State. It was not Charles's way to do anything openly, and the manner in which he dealt with these overtures deserves all that has been said about his conduct in the matter. But the thing which was aimed at was so much the best for all that it is very satisfactory to learn from M. Henrard what were the real chances of the success of such a policy if it had been in better hands.

M. Henrard has had at his disposal, not only the documents contained in the archives of his own kingdom, but a collection of most valuable transcripts from Simancas which had been made for the Comte de Villermont. It is to be regretted that one who knows how to use his materials so well did not pay a visit to London to study Gerbier's letters in the Public Record Office.

M. Henrard's account of the matter, in short, is that, while the natives of the Spanish Netherlands distrusted the Dutch and the French, they had not sufficient cohesion or self-confidence to form themselves into a nation. Each province looked with neighbourly jealousy upon the others, and the promise of 1632 was thus thrown away because there was no national bond of union. Only in the Spanish Government could any centre of action be found, and they preferred submitting to be led captive by Spain and sacrificed to foreign objects to the risks of an independence which might end in submission to their neighbours to the north and the south. The spur of religion, which was so powerful with the men of the sixteenth century, was wanting in the seventeenth.

The most interesting part of M. Henrard's book is the contrast which he draws between the condition of France and the Spanish

Netherlands, altogether in favour of the latter. The central Government at Brussels was thoroughly despotic. But provincial and municipal freedom had not been blotted out. The inhabitant of Brussels or Ghent looked down with contempt and disgust upon the libertinage of the French nobility, and he had no fancy for incorporation with a people with whom a long pedigree counted for more than years of honest service. Above all, justice was better administered at Brussels than in Paris. What would a grand French gentleman think, says a writer of the time, to find himself called to account for slight faults "par un petit cadet qui ne sera pas peut-être gentilhomme"? What would a French magistrate think, if he found that offices were not for sale? Those who wonder how it is that Belgium came to be what it was in 1830, and how it is that France has plunged from one adventure into another will do well to study this book of M. Henrard. History has no surprises except for ignorance.

Space will only permit a reference to one or two points of personal interest. Once more we are brought face to face with Olivares. If ever there was a tragedy in real life it was his. Steering the Spanish monarchy to ruin, he has a clear preception of the danger. He knows well that the strain is too great to be borne. To outward observers he is the impassible statesman organising defeat over the whole of Europe. Those who, like M. Henrard, lift the veil, find him holding back again and again, as a drowning man clutches at the jutting rocks that rise from the current which is sweeping him away. It has always been supposed that he was at the bottom of the flight of Marie de Medicis, and that he gladly welcomed the opportunity of sowing discord in France. M. Henrard knows better. He shows him refusing to meddle, and checking his subordinates in the Netherlands who are anxious to take up the cause of the Queen-Mother. It is all to no purpose. The fates of the Spanish Monarchy, that incoherent edifice which had every strength but that of nationality, are upon him. The fathers had eaten sour grapes and the children's teeth were set on edge. He has been set to guard, not a self-contained nation, but a multitude of peoples. The work of Ferdinand of Aragon, of Charles V., of Philip II., breaks down in his hands, as it must have broken down sooner or later. He is drawn in at last, and the people pay the penalty, not so much for his sins, as for the sins of an earlier generation.

Our own Charles I., too, owes something to M. Henrard. It has always been suspected that, having made himself master of the secrets of the Belgian revolutionists, he betrayed them to the King of Spain. M. Henrard tells us who the traitor was. Charles's own agent, Gerbier, sold his master's secrets to the Cardinal Infant. Gerbier was, as Mr. Bruce used to call him, "one of Buckingham's bad pennies." Charles had taken him up with the utmost warmth, and corresponded with him, as Louis XV. was wont to do with his ambassadors, over the head of the Secretary of State, who was often left in ignorance of the important fact that his master was secretly commanding conduct

which he was himself visiting with a reprimand. Gerbier was the instrument of Charles's secret negotiations with the malcontent nobility of the States-General. It was his part to assure them how much better it would be to depend upon the King of England than upon anyone else. Much of all this has been published in the *Hardwicke State Papers*, but much more remains in MS. The intrigue broke off in the end because neither party would trust the other. "The said man" (wrote Gerbier on Aug. 16 [26], 1633) "saith he will repair to me again against such a time as he thinks I can get answer from your Majesty what assurance these States shall have—since your Majesty stands on a place of security for his troops—that your Majesty's troops being in a strong place will not set forwards to make your Majesty Count of Flanders, whereby at last they would become a conquered people by several parties—by English, French, and Hollanders."

All this time, as we now learn from M. Henrard, Gerbier was negotiating with the Government of the Infanta for the sale of these secrets. Twenty thousand crowns was the price which he set upon his knowledge. The Government was short of funds, and had its suspicions of the good faith of the envoy. At last the Infanta took the money from the treasure destined for the payment of the army, judging, as she wrote to her nephew Philip IV. (October 29, November 8), "qu'il y avait moins de dangers de faire attendre le nécessaire à l'armée que d'aventurer par un retard la sécurité des états de sa Majesté." The money was paid. Two Capuchins laboriously carried the coin to the house of the English Agent, who had declared that he would be satisfied with nothing but coined silver. In return he revealed all that he had to tell. The names of the noblemen who had trusted to his honour were given by him without compunction to the Spanish Government.

It has been impossible to do more than notice a few points of this very interesting book. It is one which no one who wishes to understand the period of which it treats can safely neglect.

SAMUEL R. GARDINER.

#### CURRENT LITERATURE.

*Historic Warwickshire: Its Legendary Lore, Traditionary Stories, and Romantic Episodes.* By J. Tom Burgess. (Simpkin, Marshall and Co.) Mr. Burgess's book has no claim to originality. It is made up almost entirely from printed sources, mostly of the commoner sort, but the tales are well told, and the facts are well arranged. Those who dwell in Warwickshire or travel therein will be amused by many of his stories, and if they do not look upon his book as a serious contribution to local history they will gain some profit by reading it, for the legends, though some of them are certainly not true, and others are only told in part, give a not unfaithful picture of past times. The latter part of the volume is by far the best. It is useful to have in a compact form the history of "The Princess Olive," though a diligent study of *Notes and Queries* would have furnished several facts of importance which the author has omitted. "The Wager of Battle," too, is a correct and useful account of the murder of Mary Ashford by Abraham Thornton, and the grotesque "law plea" which arose thereon. The article headed "Legends and Stories of Plants and Flowers" contains nothing new, and most of the folk-lore mentioned therein has been more picturesquely dealt with

elsewhere. We suppose it is impossible for a Warwickshire man to write a book of any sort without its containing at least one chapter about Shakspeare. This we can pardon here the more readily inasmuch as it contains some pleasing woodcuts: we must, however, protest against Robin Hood being dragged in; he belongs to Nottinghamshire and the West Riding, and all persons using him or those things that are his, elsewhere, ought to be made liable to prosecution for poaching under the Game Preservation Act. The book would have had a higher value had there been more references to the sources from whence information is taken. It would, however, be far better to dispense with them altogether than to give a note like this, "Harl. MSS.," which occurs on page 246. The Harleian collection in the British Museum contains 7,639 MSS., not counting a very large mass of charters, rolls, and such like. Of what possible use can it be to any one to be told that the document Mr. Burgess quotes is to be found in this ocean of written pages? If he has taken it at second hand from a printed book, he should say so; if from the manuscript itself, the number and page should be given. Mr. Burgess tells us that he has visited nearly every parish in Warwickshire, and "consulted all the known available documents relating to the past and present history of the county." Of his industry as a tourist we can have no doubt, but when anyone tells us that he has consulted "all the known available documents" relating to even a single parish or hamlet, the conclusion is forced upon us that he has yet to learn how vast are the stores of record-evidence which the past has spared to us.

*Reminiscences of Fen and Mere.* By J. M. Heathcote. (Longmans.) The great drainage works which have reclaimed the morasses of our eastern shires have not as yet met with a fitting historian. Dugdale's *History of Embanking and Draining*, it is true, is a great storehouse of information, accurate as far as it goes, but the vast works by means of which our meres and fens have been rendered profitable for industry, and healthy abodes for men, had but just begun when Sir William issued his folio. Wells's *History of the Drainage of the Bedford Level* was published nearly half a century ago. It is full of information as to the subject of which it treats; but the facts it contains are ill-arranged, and mixed with much gossip and speculation quite out of place where it is—for some of it, indeed, it would be hard to find a place anywhere. Now that the State Papers and other national records are open for enquirers, it is not improbable that some one who unites a love for antiquarian research with a competent knowledge of geology, agriculture, and engineering, may be moved to give us a detailed picture of what Englishmen have done towards reclaiming their marshes. Unfavourable as is the contrast between ourselves and Holland, we have still something to be proud of, and if information were circulated on the subject, as it ought to be, among the owners and occupiers of land, it is certain that greater and more important works than any now in existence would soon be undertaken. Mr. Heathcote's book deals but very slightly with the historical part of the subject. It mainly consists of memoranda of facts that have come within the sphere of his own observation. These are so loosely put together that the reader has the feeling that he is turning over the materials for an interesting book rather than that he is reading a volume which has received the last corrections of the author. This is a great drawback, for the reminiscences are not foolish gossip, but really, for the most part, important facts illustrating a state of country and a mode of life which has almost entirely passed away. We gather from Mr. Heathcote's pages that he took an active part in pressing forward the great drainage works which have in quite recent days converted Whittlesea mere from an ague-producing lagoon into valuable corn land. To have had any share in such an

undertaking is a thing to be proud of. We wish the full statistics of the undertaking had been given. No doubt they are to be found by the diligent searcher in some privately-printed report, or in the pages of some newspaper or periodical devoted to agriculture, but the historian or statistician who required them would certainly not know where to look, and in the present state of our books of reference might spend days uselessly in hunting for them. Mr. Heathcote's work is adorned with a profusion of illustrations done by the autotype process. Some few are slight, but most of them are exceedingly truthful and valuable as works of art, and as preserving the memory of objects which have passed away. "The mill used for draining the Fens" is perhaps the best. We speak from experience when we praise the vivid realism of the picture. Mr. Heathcote, is however, probably mistaken when he speaks of "the Fen mill as [having] become a relic of the past." We have frequently seen and heard them on Hatfield Chase, near Doncaster, and if they have been swept away by modern improvements, the change has been very recent. A few mills of this sort may still be seen in the Netherlands, but they have for the most part been replaced by mills built of brick, containing machinery of far more elaborate construction.

CAPTAIN WYATT'S *History of Prussia* (Longmans), of which two volumes have appeared, will be a most voluminous production. The volumes which have already appeared treat of a proportionally small part of the earlier history of those territories which were at a later period incorporated with the Prussian State. They give the history of the Province of Prussia, from which the whole monarchy has derived its name, up to the year 1525—i.e., to the transformation of the ecclesiastical State (which had been founded by the Teutonic Order in the extreme east of the present Empire on a soil gained from the heathen Prussians) into a secular and hereditary duchy, governed by princes from the House of Hohenzollern. We have also the history of the margravate of Brandenburg to the year 1410, when a branch of the same dynasty was transplanted hither from the south of Germany. Then comes a sort of genealogical summary of earlier events in the House of Hohenzollern, and finally the author gives us a history of some of the "imperial cities" of Germany, as he calls them, a history which in this minute form is entirely superfluous in a work devoted to Prussia, and which, moreover, is far from being in all points correct. It is only due to the author to acknowledge that he has endeavoured to tell his story clearly and comprehensively, and that he has on the whole succeeded in arranging the threads of his narrative in good order. Nor does he deserve reproach for omitting all reference to the proper and primary sources of his history—the documents and chronicles of the Middle Ages, and contenting himself with furnishing a compilation from the works of modern historians. It is, however, to be regretted that he has so insufficient an acquaintance with the modern literature on this subject. In the list of works referred to which precedes the first volume not only are there wanting a great number of smaller monographs, university-dissertations, school-programmes, &c., which have been recently published, but even great fundamental works—indispensable to anyone who proposes to write a History of Prussia—are unknown to Captain Wyatt. We quote only three instances. He knows neither Ewald, *Die Eroberung Preussens durch die Deutschen* (Halle, 1872); nor Droysen, *Geschichte der Preussischen Politik* (Berlin, 1855), one of the most important works in the whole of our modern historical literature; nor Riedel, *Geschichte der Preussischen Königsheuse* (Berlin, 1861). Even Ranke's *Preussische Geschichte* is quoted by him only in the older edition of 1848, and he seems to have no idea that a new edition was published in 1874, in which those very earlier portions with which Captain Wyatt is concerned have been



entirely altered, and in which four new books have been substituted for the one first book of the original edition. It is, therefore, unnecessary to mention that numerous errors and misunderstandings, long removed by modern enquirers, have been reproduced by Captain Wyatt. The first chapter, in which he gives a sketch of the state and form of government of the Old Germans, is especially affected by the defective nature of his studies. There is hardly a period which has been made the subject of more searching investigation in Germany, or which has been written of at greater length during the last ten or twenty years, than the primitive ages of German history, and it sounds almost incredible that Captain Wyatt, instead of quoting such works as Waitz's *Deutsche Verfassungsgeschichte*, refers to a book so utterly obsolete and useless as Cluverius's *Germania Antiqua*, printed at Leyden in 1616. It is earnestly to be hoped that the author will make more use of recent German authors in his forthcoming volumes.

*Hadrian VI., ein Lebensbild aus dem Zeitalter der Reformation.* Von Dr. Heinrich Bauer. (Heidelberg: Winter.) This is a careful sketch of the life and pontificate of Hadrian of Utrecht. The writer has been really interested in his subject, and has been careful to gather together all that is known about it. What Dr. Bauer has done he has done thoroughly. But we are sorry that his point of view is so narrow, and even polemical. He writes, as he says in his preface, "from the point of view of a Protestant clergyman." Unfortunately this is not the position from which the history of the Popes needs to be treated in the present day. Dr. Bauer regards only the importance of Hadrian VI. in the progress of the Reformation struggle. He argues that as Hadrian was powerless to work reforms within the Church, such an attempt was entirely hopeless. The uprightness of Hadrian's life and the sincerity of his intentions are emphasised to bring out more strongly his failure. His admissions of the need of reforms are quoted as the triumphant justification of Luther's movement. No doubt there is much in this view of the significance of Hadrian's pontificate; but it is only a partial view. Hadrian, in spite of his virtues, was entirely unfit to undertake the task of a reform of the Church. By birth a Netherlander, he had no sympathy with the national feelings of the Italians, and did not know how to maintain the position which a Pope necessarily held in the city of Rome. Moreover, he was an adherent of the old Scholastic modes of thought, which in Italy had entirely passed away. Even Dr. Bauer would not have prescribed, as the means of saving the old Church from dismemberment, a rigid return to obsolete Mediaevalism. Yet this was what Hadrian hoped to do in the generation which read the works of Macchiavelli and Valla. Hadrian VI., also, had none of the impressive decorum and ready tact which the culture of the Italians led them to expect from all in high positions. He seemed to them an ill-bred and pedantic foreigner. If Dr. Bauer had looked a little deeper, and had had the courage to trace Hadrian's failure to the difference between Northern and Southern culture in his time, he would have done an interesting work. As it is, Dr. Bauer shows as profound a misapprehension of Hadrian's position in Italy as Hadrian himself showed. We notice in Dr. Bauer the same absence of humour as in Hadrian. He looks on Hadrian purely from the point of view of Reformation theology, and not of Renaissance culture.

DR. AUGUST POTTHAST has at last finished his *Regesta Pontificum Romanorum* (Berlin: von Decker). He has continued the work begun by Herr Jaffé, and has covered the eventful period of Papal history extending from the Pontificate of Innocent III. to the death of Benedict XI. (1198-1304). Of the value of such books to historical students it is needless to speak. A catalogue of the Papal letters, bulls, and other documents is

necessary to any one who would understand the history of the Middle Ages. Dr. Potthast's work has been done with all the care and industry which is the mark of a German historian. He is a worthy follower of Pertz, Böhmer, and Jaffé. It deserves notice that the funds necessary for the publication of this work have been supplied almost entirely by the Literary Academy of Berlin.

*Facsimile of the Original Domesday Book, or the Great Survey of England, A.D. 1086.* With Translation by General Plantagenet-Harrison. (Head and Meek.) If the first part of this publication, containing the Survey of Middlesex, is a fair sample of the whole, its success is neither probable nor desirable. For the classes with whom illustrated Bibles, Gazetteers, and English Histories at half-a-crown a part find their readiest sale it is by its nature not sufficiently attractive, and for the purposes of the historical student and the antiquarian it is almost worthless. Facsimile and translation are, in fact, equally unsatisfactory. The former is plainly produced, not from plates taken from the original manuscript, but from the well-known and valued photozincographed copy published, under the direction of Sir H. James, by the Ordnance Office; and it is badly marred in the process. From whatever cause, the letters are blurred in outline and spongy, some of them being run together, and others so faintly reproduced as to be almost illegible. This anyone may see for himself, if he will compare the fourth and last columns with those corresponding in the Ordnance facsimile. As for the translation, no very close examination is needed to show how far it falls short of the requisite standard of precision and correctness. In translating a formal document like *Domesday*, in which the same terms constantly recur, strict uniformity of rendering should, of course, be observed. Mr. Harrison however, thinks otherwise. Thus, among other examples, "Terra i carucata" is rendered, for no apparent reason except a love of variety, sometimes "The land is one carucate," sometimes "Land for one plough;" while "In totis valentiis valet" is translated in three different ways in the same column. Worse than this laxity, however, are positive errors in translation, of which there is no lack. Opening the book at random we have:—Section 7, "Vendere potuerunt" = "he could sell;" Section 8, "Comes de Moritonia tenet in leleham ii hidas et abbas de fiscanno de eo. Terra i carucata et dimidia" = "The Earl of Moretaine holds in Laleham two hides, and the Abbot of Fescampe of him land for one plough and a half;" when, of course, the meaning is "and the abbot holds them [i.e., the two hides] of him;" Section 9, "Osulestane" = "Ossulton" instead of "Ossulton," and "post mortem regine eodem modo tenuit de rege" = "after the death of the Queen he now holds it of the King in the same manner," where "modo" does duty twice over, first as an adverb and then as a substantive; Section 10, "Parcus est ibi ferarum siluaticarum. Silua mille et quingentis porcis" = "There is a park of wild beasts there, a beech grove. Wood for five hundred pigs." There is no need to go further. The appendix, which professes to give "full historical notes and explanations of obsolete terms, &c., &c.," is miserably inadequate; the editor's dozen lines of preface contain paradoxical statements without a word to support them; and the title-page gives a date to the Survey which no one who has studied it can fail to see must be wrong.

#### NOTES AND NEWS.

MR. JAMES ROUTLEDGE has in the press a work entitled *Chapters in the History of Popular Progress, and of Struggles for the Free Expression of Opinion, chiefly in Relation to the Freedom of the Press, from 1660 to 1820, with a Brief Application to Later Times*. The main events of the volume are grouped around the American War, the French Revolution, and the Peace of 1815, a

period which includes the State Trials, the Letters of Junius, the *North Briton* of John Wilkes, the writings, speeches, and trials of Horne Tooke, the action and prosecution of Cobbett, and the significant trials of William Hone, which virtually ended the long history of *ex-officio* information and Ministerial interference with the Courts of Law. This volume will be published shortly by Messrs. Macmillan and Co.

MESSRS. RIVINGTON will shortly issue, among other works, a *Life of Fénelon*, by the author of *Bossuet and his Contemporaries*, *A Dominican Artist*, &c.; *The Orthodox Doctrine of the Church of England*, based on the Thirty-Nine Articles, by the Rev. Thos. J. Ball, with an introduction by the Rev. W. J. E. Bennett, of Frome Selwood; and a volume of *Songs and Hymns of the Greek Christian Poets*, translated into English verse, by the Rev. A. W. Chatfield.

COMMANDER CAMERON has nearly completed his forthcoming book, *Across Africa*. It will be profusely illustrated, and embellished with a map taken from Commander Cameron's own notes; and will be published by Messrs. Daldy, Isbister, and Co., early in November.

MR. INGRAM BYWATER's long-expected work on the Fragments of the Philosopher Heraclitus is in the printer's hands, and will appear in a few weeks at the Clarendon Press.

MESSRS. CASSELL, PETTER AND GALPIN have in preparation and will shortly publish an edition of the complete works of Shakspeare, under the title of *The Leopold Shakspeare*, dedicated by special permission to H.R.H. Prince Leopold. The text used is that of Prof. Delius, of Bonn, who has arranged the several works in chronological order, while a general introduction to the edition will be written by Mr. F. J. Furnivall. The edition will include the "Two Noble Kinsmen" and "Edward III.," the text of the former play revised by Mr. Harold Littledale, the latter being from the text of Prof. Delius.

MESSRS. HODDER AND STOUGHTON's list of announcements of forthcoming works includes the following:—*The Life and Writings of St. John*, by the Rev. Dr. J. M. Macdonald, edited, with an Introduction, by Dean Howson; *The Englishman's Critical and Expository Bible Cyclopaedia*, edited by the Rev. A. R. Fausset, M.A.; *The Catacombs of Rome and their Testimony relative to Primitive Christianity*, by the Rev. W. H. Withron, M.A.; *The Creeds of Christendom*, by the Rev. Dr. Philip Schaff, in three volumes, octavo; *Godel's Biblical Studies on the New Testament*, edited and translated by the Hon. and Rev. W. H. Lyttelton, M.A.; *The Witness of Art; or, the Legend of Beauty*, by Wyke Baylis, F.S.A.; *Rowland Hill: his Life, Anecdotes, and Pulpit Sayings*, by Vernon J. Charlesworth, with Introduction by C. H. Spurgeon; *The Prophets of Christendom*, Sketches of Eminent Preachers, by the Rev. W. Boyd Carpenter, M.A.; *Saint Christopher with Psalm and Song*, a new volume of poetry; *Daft Davie, and other Sketches: being Sketches of Scottish Life and Character*, by the Author of *Rose Douglas*; *The Inductive Method of Christian Enquiry: an Essay*, by Percy Strutt; *The Inner Life of the Religious Societies of the Commonwealth*, by Robert Barclay; the concluding volume of Dr. Pressensé's *Early Years of Christianity*, translated by Annie Harwood Holmden; *Glimpses of the Inner Life of our Lord*, by the Rev. W. G. Blaikie, D.D.; *The Fulness of Christ: or, the Typical Teachings of the first Nine Chapters of Joshua*, by Sarah Smiley; *Sermons*, by the late Rev. D. Loxton, of Sheffield; and the fourth volume of the *Expositor*, edited by the Rev. Samuel Cox.

A NEW and revised edition of Mr. H. G. Keene's *Fall of the Moghul Empire* is in the press, and will be ready for publication in a week or two by Messrs. W. H. Allen and Co.

THE concluding volume of Lord Edmond Fitzmaurice's life of his grandfather, the Earl of

Shelburne, will be published during the autumn by Messrs. Macmillan and Co. It will be illustrated by maps throwing new light on the vexed question of the American frontier.

DR. MOZLEY has now in the press a volume of lectures delivered to Graduates of the University of Oxford on *Old Testament Difficulties*, which will be issued by Messrs. Rivington during the coming season.

AMONG Messrs. George Bell and Sons' forthcoming works are: *The Poems of John Keats*, Aldine Edition, with a Memoir by Lord Houghton; and a *Handbook to the Department of Prints and Drawings in the British Museum*, with Introduction and Notices of the various Schools, by Louis Fagan, of the Department of Prints and Drawings in the British Museum.

MESSRS. MACMILLAN AND Co. promise among their Christmas books an edition of Washington Irving's *Bracebridge Hall*, illustrated by Mr. Randolph Caldecott, whose humorous and fanciful drawings for the same author's *Old Christmas* attracted so much attention last year.

THE two-volume edition of Shelley, edited by Mr. W. M. Rossetti, with Memoir and Notes, and published by Messrs. Moxon and Co. in 1870, has been out of print for some while now; and the curious fate of being unprocurable even in the British Museum has befallen this book, as the Reading-room copy was stolen. It is now proposed to reissue the work at an early date: Mr. Rossetti going carefully and *de novo* through the task of editorship, and introducing numerous modifications, additions, &c., into the Memoir and Notes, and indeed into the text itself, dependent sometimes upon more recent information (brought forward by himself among others), sometimes upon change of views, or the strictures of other critics. On the whole, the text will be somewhat more strictly conservative than in the previous instance. Most probably the book will appear in two forms—a three-volume edition, with leaded type; and a two-volume edition, the same type, but with the leads removed. Moreover, the type itself will be larger than in the edition of 1870.

THE second volume of the *Catalogue of Oriental Coins in the British Museum*, by Mr. Stanley Lane Poole, has just issued from the press. It comprises the Mohammedan Dynasties numbered Classes III. to X. in Fraehn's classification; thus describing the coins of the Khalifs of Spain and the smaller dynasties that sprang up as these approached their fall; the early African dynasties—the Idrisids, Benú-l-Aghlab, Benú-Tulún, Ikshidids; the early Persian rulers—the Táhiris, Sámánis, Saffáris, Ghaznawis; the Sháhs of Khuwárezm (or Khiva), Buweyhis, Abú-Dewidís, Kháns of Bulgaria, and Kháns of Turkistán. The volume ends with some sixty pages of indexes, by which the minute details of the contents are rendered easily accessible. It is just a year since the first volume appeared; and it is expected that the third volume will be published in another year's time, or less.

HEBREW scholars will be glad to hear of the publication of *Elucidations of a Part of the Prophets and Hagiographa* (Lemberg: Menkes), by the late Samuel David Luzzatto, of Padua, whose merits have been so cordially recognised by Dr. Franz Delitzsch in his commentary on Isaiah.

THE Working Men's College, 45 Great Ormond Street, has been selected by the Society for the Extension of University Teaching as a common centre for that College and its neighbour, the College for Men and Women, 29 Queen Square. At the general meeting on Thursday, October 5, Mr. J. E. H. Gordon, B.A., of Gonville and Caius College, Cambridge, will deliver an address on the "Characteristics of Modern Physical Research," introductory to a course of lectures to be delivered at the College on Electricity and Magnetism. This meeting is open to the public.

WE understand that Sir Thomas F. Wade, K.C.B., Her Majesty's Minister in China, is now busily engaged at Shanghai in getting out a second edition of the *Tzu-Erh Chi*, a work which is of very great value to students of the Chinese language. This book, which deals with both colloquial and documentary Chinese, originally appeared in 1867, and, owing to unavoidable difficulties in passing a publication of such magnitude through the press, the first edition was necessarily somewhat imperfect. The title *Tzu-Erh Chi*, it may not be out of place to mention, is the Chinese equivalent of "Progressive Course." The two great divisions of the work are distinguished by the prefixes *Yü-yen* (i.e., words and phrases) and *Wén-chien* (i.e., written papers).

DURING the year ended June last no less than seventy-six fresh newspapers and magazines appeared in Japan, of which fifty-five were started at Yedo.

THE forthcoming number of the *Revue Historique* will contain the following articles:—F. T. Perrons, "Pierre Martyr et l'Hérésie des Patarins à Florence;" R. Daresté, "F. Hotman;" P. Gaffarel, "La Fronde en Provence;" Fustel de Coulanges, "De l'Inégalité du Wergeld dans les lois franques;" C. Paillard, "Détournement au profit des Huguenots d'un Subside envoyé par Philippe II. à Catherine de Médicis;" H. Regnald, "Gisbert Cuyper, Journal inédit d'un savant hollandais pendant la Campagne de 1706;" &c.

IN addition to the list of Science Lectures delivered at South Kensington, which Messrs. Macmillan and Co. announced some weeks ago for publication in sixpenny volumes, will be published two lectures on the steam-engine, by Mr. F. J. Bramwell, F.R.S.

MR. J. B. SHEPPARD, of Canterbury, whose Report on the *Chartae Antiquae* of Canterbury forms the leading feature of the Fifth Report of the Historical Manuscripts Commission, 1876, has since made a thorough examination of the *Libri Registrales* in the Cathedral Library, and drawn up a report on them. We trust that this will find a place in the next Report of the Commission, among the rest of Sir T. Duffus Hardy's tempting lists. The *Libri* are twenty-eight in number, the last Report says; that marked D contains copies of wills from 1500; G holds copies of bulls from 1060, and of charters, of which the earliest is granted by Canute; O, copies of charters from A.D. 615, regulations for the cellarer, &c. H, we are informed, contains a Treatise on Morality and Policy by Walter de Henlee, in French, with English Proverbs, and a French treatise on the Profit of Farming and the Supervision of Servants. One would like to know more about all these documents.

WE are glad to hear that an offer has been made to Mr. Rawdon Brown, by one of our publishing societies, to print his valuable book, and we heartily hope that he will let it see the light. One does not like to think that such interesting material as it contains for illustrating the social life of England at Shakspeare's death has been allowed to lie hidden (almost) for above twenty years for want of a publisher to put it in type. May volunteers atone for the regulars' shortcomings!

MR. FURNIVALL's third book for the New Shakspeare Society's Sixth Series, that of Shakspeare's England, is the largest and most important of his four, but the cost of it proves too much for the balance of the Society's funds this year, and it will therefore be thrown over to 1877, though it can be had next week by all members who pay their subscription in advance. It is the second of Canon Harrison's three books of the *Description of Britaine*, but the first of his *Briefve rehearsal of the nature and qualities of the people of England, and such commodities as are to be found in the same*, and is edited from the second edition of 1587, with marks and extracts showing

all its variations from the first, 1577. The rare merit and interest of Harrison's work, which is a description of the Elizabethan England under his eyes as he wrote, have been obscured by its long historical and topographical description of the country in the first book, and by the whole work being accessible only in the big folios of Holinshed's Chronicle. Otherwise, the amusing and informing chapters of the second book on "The Food and Diet of the English," with the musical-headed Frenchmen as cooks, the new use of Venice glass, the jellies, tarts, wines—the best, *Theologicum*, sent to the monks by the merchant who feared the devil—the working men who "haue dined so well as my lord maior;" on "their Apparell and Attire," the Englishman looking like a dog in a doublet, and his hairy cheeks "big like a bowlded hen, and so grim as a goose;" the women with their new colour, "the diuell in the head, I should say hedge;" on "the manner of building and furniture of our Houses," with its note of the changes in Harrison's day, from reredosses to chimneys, from hopharlot coverlets and a good round log under one's head, to counterpanes, bolster, and pillow, &c., &c., must alone have secured the frequent reprinting and wide circulation of the book. As it is, the present is the first reprint; and Book III. has yet to come. To his "Forewords," giving new details as to Harrison's life, Mr. Furnivall has added three appendices:—1. Contemporary extracts from the lately-unearthed MS. of the author's *Chronologie*; 2. Selections from Mr. Brenchley Rye's interesting *England as seen by Foreigners in the Days of Queen Elizabeth*—whether, like Lemnius, they thought us charming (and the women as pretty as angels), or like Perlin, *ces vilains là*—3. Mr. H. B. Wheatley's *Notes on Norden*, and his Map of London, 1593 (which accompanies the volume), giving some pleasant chat and sound information on the chief buildings and places that Shakspeare saw in the City of "lovely," of "noble London."

THE following table shows the number of students in the principal Universities of Germany during the summers of 1857 and 1875:—

	Summer, 1857.	Summer, 1875.	Increase	Decrease
1. Leipzig . . .	828	2775	1947	—
2. Berlin . . .	1409	1724	315	—
3. Breslau . . .	784	1068	284	—
4. Göttingen . . .	656	1062	406	—
5. München . . .	1358	1012	—	346
6. Würzburg . . .	653	961	308	—
7. Halle . . .	705	882	177	—
8. Tübingen . . .	706	878	172	—
9. Bonn . . .	873	776	—	97
10. Heidelberg . . .	606	725	119	—
11. Strassburg . . .	808	640	—	150
12. Königsberg . . .	355	611	256	—
13. Jena . . .	282	537	255	—
14. Greifswald . . .	244	495	251	—
15. Marburg . . .	240	421	181	—
16. Münster . . .	402	412	10	—
17. Erlangen . . .	549	401	—	148
18. Giessen . . .	343	326	—	17
19. Freiburg . . .	304	294	—	10
20. Kiel . . .	142	190	48	—
21. Rostock . . .	109	161	52	—

The sum total of students in the German Universities in 1857 was 12,356; in 1875, 16,360. Taking the population of Germany in 1875 as 42,757,812, we find one student for every 2,613 inhabitants. What are the corresponding figures in England?

#### OBITUARY.

- DESPOIS, Eugène, at Paris, Sept. 23, aged 58.  
 HENNEBERG, Rudolf, at Brunswick, aged 50. [Historical painter; pupil of Couture.]  
 LAYCOCK, Prof. Thomas, at Edinburgh, Sept. 21, aged 61. [Author of *The Reflex Functions of the Brain, The Mind and Brain*, &c.]  
 SHILLITO, Richard, at Cambridge, Sept. 24, aged 66.



## EUGÈNE DESPOIS.

M. EUGÈNE DESPOIS died on Saturday the 23rd inst., aged fifty-eight, of an affection of the lungs. After having been one of the most brilliant pupils of the Normal School, he became while still young Professor of Rhetoric at the Lycée Louis-le-Grand. At the presidential election of December 10, 1848, more far-seeing than the majority of his political co-religionists (he was an advanced republican), he published a pamphlet against the candidature of Prince Louis Napoleon, of which 50,000 copies were struck off. After December 2, 1851, faithful to his convictions, he gave in his resignation to avoid taking the oath of allegiance to the new régime. Since then he lived a laborious life, giving lessons as private tutor. It was only after the revolution of September 4 that he accepted a Government post; he was nominated librarian at the Sorbonne. In spite of the daily labours to which he was condemned, and which furnished him with the bare means of subsistence, Despois remained passionately attached to literature. He contributed to the *Revue des Deux Mondes*, to the *Revue de Paris*, of which he was one of the founders, to the *Réforme littéraire*, and finally to the *Revue politique et littéraire*. The volumes which he has published are chiefly collections of articles—*Les Lettres et la Liberté*, *Le Théâtre sous Louis XIV.* *Le Vandalisme révolutionnaire*. In the last-named work he has reduced to their real value the attacks directed against the Revolution, and shown what it has done for literature, the arts and public instruction. The French Revolution and the age of Louis XIV. were the two principal subjects of Despois' studies. He knew them as a man of learning; he spoke of them as a man of letters and an elegant, witty and sometimes eloquent writer. He was commissioned by M. Ad. Regnier to edit Molière in Messrs. Hachette's "Collection of French Classics." The three volumes which have appeared are models of scholarly editing. He has unhappily not been able to complete his work. The death of a wife whom he tenderly loved struck a mortal blow at his health, and he followed her to the grave after a few months' interval. Despois was a man of Stoical character, and his virtues had a tinge of defiance; but he was a subtle yet severe writer, who will leave to all who knew him a profound and tender memory as well as an example to admire and to follow. G. MONOD.

## NOTES OF TRAVEL.

ELEVEN years ago, before the outbreak of the war between Brazil and Paraguay, plans were under discussion for uniting the Brazilian interior province of Matto Grosso by railway with the Atlantic coast, thereby to shorten the great round of water-communication by the Paraná and Paraguay rivers, and to become independent of this route in case of war. Since that time the North American Pacific Railroad has been completed, and the idea of a similar great South American line, to cross from the Atlantic coast of Southern Brazil to the Pacific in Bolivia, is now occupying the attention of South American engineers. In the September number of *Petermann's Mittheilungen*, Major Emerich, writing from Rio, gives a sketch of the chief of these projects, and invites the criticism of European authorities upon them. Most of the plans make use of the line which was actually surveyed some years ago by English engineers, from Curitiba to Miranda in Matto Grosso; from that central point there are various schemes for taking a railway through the richest parts of Bolivia and thence down to the Pacific through one or other of the great Andean lines which are in construction by the Peruvian Government. Dr. Wagner also gives a useful sketch of the present condition of the Bolivian coastland, best known as the desert of Atacama, but now dotted over with increasingly busy mining villages and seaports which have risen into existence since the discovery of its wealth in silver and nitrates.

FROM Paraguay we learn that the Government has engaged a steamer to make fortnightly trips to Corrientes, with the object of bringing back from that province the numerous Paraguayans who were expatriated during the war, and who have now no means of returning to their country. Some time ago a concession was obtained for the introduction of coffee-growing on a large scale in northern Paraguay, and the experiment is now being practically tested, ten thousand young plants having newly been imported. The export of oranges is also increasing; not less than 830,000 were sent down from Asuncion in the first fortnight of July.

THE last number of the *Cosmos* contains several letters from M. Largeau, describing his late journey across the southern part of the Algerian Sahara, from El Wad towards Ghadames, in which he gives special attention to the interesting subject of the formation of the drifting sand-dunes in the desert belt of El Erg.

M. BORDE'S *Histoire de la Trinidad sous le Gouvernement Espagnol* (Paris: Maisonneuve et Cie.), the first part of which, treating of the discovery by Columbus, the conquest and colonisation of the island (1498 to 1797), has now been published, gives evidence of the greatest care and research. The history is original, and as far as this first volume extends there is no work with which to compare it, since the only previously existing *History of Trinidad*, by E. L. Joseph (1840), gives but a few pages to this epoch. The motives which M. Borda tells us, led him to undertake the work were the importance of collecting and arranging the materials for a history before time and accident had destroyed them for ever; the necessity of rectifying many oft-repeated historical and geographical blunders; to bring to light the unique fact of the colonisation of a Spanish island by a French population, a circumstance which explains why the manners and customs of Trinidad are French and not Spanish at the present day; and to teach patriotism to the youth of the island by showing them who and whence they are, not English, or French, or Spanish, but *bon gré mal gré* Trinidadians, although subjects of England. In gathering materials locally and in foreign countries, M. Borda has spared neither time nor cost. Two works of great importance to his task, the only ones written by Spaniards on the events of the island, he has not yet been able to find in America or Europe: these are *De Missionibus Insulae Trinitatis, simul cum gestis et agonibus servorum Dei, Stephani a S. Felice, Raymundi de Figuerola ac Marci de Vique, Capuccinorum*, by Fr. Matheo de Anguiano, published at Madrid in 1702; and the *Relacion de lo Sucedido en la Isla de la Trinidad, siendo Gobernador de estas provincias, y del Dorado, Don Diego Lopez De Escobar, 1637*, without name of author or of place of publication.

## THE GEOGRAPHICAL CONFERENCE AT BRUSSELS.

THE following is the text of the "Déclaration" of the Geographical Conference which has just been held at Brussels, under the presidency of H.M. the King of the Belgians:—

## DÉCLARATION DE LA CONFÉRENCE.

"Pour atteindre le but de la Conférence internationale de Bruxelles, c'est-à-dire: explorer scientifiquement les parties inconnues de l'Afrique, faciliter l'ouverture de voies qui fassent pénétrer la civilisation dans l'intérieur du continent africain, rechercher des moyens pour la suppression de la traite des nègres en Afrique, il faut:—

"1° Organiser, sur un plan international commun, l'exploration des parties inconnues de l'Afrique, en limitant la région à explorer, à l'Orient et à l'Occident, par les deux mers, au Midi par le bassin du Zambèze, au Nord par les frontières du nouveau territoire Egyptien et le Soudan indépendant. Le moyen le mieux approprié à cette exploration sera l'emploi d'un nombre suffisant de voyageurs isolés, partant de diverses bases d'opérations;

"2° Établir comme bases de ces explorations un certain nombre de stations 'scientifiques et hospitalières' tant sur les côtes de l'Afrique que dans l'intérieur du Continent.

"De ces stations, les unes devront être établies, en nombre très-restreint, sur les côtes Orientale et Occidentale d'Afrique aux points où la civilisation Européenne est déjà représentée, à Bagamoys et à Loanda, par exemple. Les stations auraient le caractère d'entrepôts destinés à fournir aux voyageurs des moyens d'existence et d'exploration. Elles pourraient être fondées à peu de frais, car elles seraient confiées à la charge des Européens résidant sur ces points.

"Les autres stations seraient établies sur les points de l'intérieur les mieux appropriés pour servir de base immédiate aux explorations. On commencerait l'établissement de ces dernières stations par les points qui se recommandent, dès aujourd'hui, comme les plus favorables au but proposé. On pourrait signaler, par exemple, Udjiji, Nyangwe, la résidence du Roi, ou un point quelconque situé dans les domaines de Muta-Yanvo. Les explorateurs pourraient indiquer, plus tard, d'autres points où il conviendrait de constituer des stations du même genre.

"Laisant à l'avenir le soin d'établir des communications sûres entre les stations, la Conférence exprime surtout le vœu qu'une ligne autant que possible continue de communications s'établisse de l'un à l'autre océan, en suivant approximativement l'itinéraire du Commander Cameron. La Conférence exprime également le vœu que, dans la suite, s'établissent des lignes d'opération dans la direction Nord-Sud.

"La Conférence fait appel dès aujourd'hui au bon vouloir et à la coopération de tous les voyageurs qui entreprendront des explorations scientifiques en Afrique, qu'ils voyagent ou non sous les auspices de la Commission internationale, instituée par ses soins."

## GERMAN LETTER.

Gotha: Sept. 15, 1876.

There is no longer any just ground for the complaint that our scholars do not know how to express their thoughts in plain German. Not only do our historians and scientific men nowadays write a clear and simple, some even an elegant, style, but even our philosophers and theologians are by degrees giving up the mysterious jargon with which they used to frighten away the uninitiated, and endeavour to speak of the hidden things of the soul and spirit in such a way as to be generally understood. Lange's *History of Materialism* is, perhaps, the most remarkable example of the change in the philosophical domain; Aug. Hausrath's latest work, *David Friedrich Strauss und die Theologie seiner Zeit*, Erster Theil (Heidelberg: Bassermann), in the theological. The latter is not so much a biography as a clear and readable history of modern German theology. The author himself tells us in the preface that his object was less to write a life of the great theologian than to trace his mental development, and describe his position with regard to theology: an object he has hardly attained, however, for we get no very clear idea either of Strauss's peculiar mind or the strange mixture he presented of Swabian mysticism and scientific criticism; but the literary side of the man is well drawn, the parties that held the religious field, and their various movements in so far as they bore on the great critical work, the *Life of Jesus*, are very happily characterised, and a few portraits here and there—those of the Berlin Court-theologians, Hoffmann and Hengstenberg, for instance—admirably sketched. The wonderful conflict provoked by Strauss's summons to Zürich, with which the first volume concludes, is likewise clearly and minutely described.

Erwin Rohde's work, *Der Griechische Roman u. seine Vorläufer* (Leipzig: Breitkopf und Härtel), is a valuable contribution to the history of the development of the antique spirit. Though the author had to deal with material in some sense ungrateful, and extremely scanty as well, and treads on ground hitherto little known, the result gives proof no less of his learning than of his cleverness and penetration. He

explains how the rhetoric produced by the Hellenic taste and craving for the artistic became in the time of the Roman Empire the basis of general culture; how these prose artists went on to turn their talents to poetry, and finally created the fantastic and rhetorical love-tale; above all he tries to trace the origin of this strange plant to the classical literature of the Greeks, more particularly to the erotic elegy of the Alexandrians. The poets of the Hellenic age could do nothing more with the religious fable, and preferred the little love-stories, legends, and local traditions, which Stesichorus was the first to clothe in poetical form, and which were afterwards collected in such numbers by historians and antiquarians. They introduced the gallantry and sentimentality of their day, which had so strangely altered the aspect even of the myths of the gods and heroes, into these simple stories, and thence sprang a species of ballad-poetry which, with the help of Roman imitations, Rohde now tries to reconstruct from scanty fragments, and which, at any rate in the form and construction of the stories, corresponds to the prose novel. But the latter adds a new element to the love-story—namely, the accounts of strange lands and peoples which, from the time of the *Odyssey* and more especially after the expeditions of Alexander the Great, played such an important part in Greek literature and were made use of by philosophers and politicians to embellish the creations of their fancy. While an unfortunate pair of lovers were being forcibly separated and subjected to all kinds of perils by sea and by land, the two elements could be united in a fitting manner, and the author discovers the first attempt of this kind in the novel of Antonius Diogenes, *The Wonders Beyond Thule*, which he supposes to have been written in the first century after Christ, and to have been the model of the subsequent love-stories.

The new edition of K. Lehrs' *Populäre Aufsätze aus dem Alterthum* (Leipzig: Teubner) takes us further back into the classical ages of Greek antiquity. Of the new articles the most remarkable are, the long one entitled "Zeus und die Moira," and those on the natural religion of the Greeks and their views with respect to a life after death. The book concludes with papers by George Grote and Chr. A. Lobeck, two leading authorities on all questions connected with Greece and the Greek religion. To attempt to form any idea as to what the religious and moral views of a people may have been from the many-sided utterances of philosophers and poets, from inscriptions, terms of speech and statements which chance has handed down to us, cannot but be always a hazardous experiment; it is often impossible to reconcile contradictory statements without arbitrary modification of the one or the other, and Lehrs does not appear to have always paid sufficient regard to the great necessity of a more rigid division of the different epochs. But a knowledge of the literature of Greece rarely to be met with, and the experience of a long life devoted to the study of antiquity, enable the eminent scholar to give us ideas which, little as they often agree with what our Christian divines tell us of the benighted heathen, are genuinely Hellenic. Do we not hear even cultivated and liberal clergymen say that it was the Christian religion which first taught men to regard God as their father? Yet the Greeks never addressed Zeus otherwise than as Father Zeus. With all the vigour of youth the aged master carries on his controversy against the explanation of the Hellenic fables from the phenomena of outward nature. And yet we fail to ascertain Lehrs' own opinion with regard to the origin of the Greek mythology as a whole, or his ideas with respect to the religious views of the period when men's imagination and feelings were essentially in bondage to nature; but we can well understand the disgust a man so deeply imbued with the views of a classical age must feel for the way in which the brilliant images of Greek poetry are nowadays

invariably made to embody always the same trivial ideas.

R. Hamerling's *Aspasia* (Hamburg: Richter) is a curious attempt at a poetical treatment of antiquity. By calling the book a *Künstler- und Liebesroman*, the poet shows at the outset in what light his work is to be judged. The brilliant figures of a Pericles, a Pheidias, and a Sophocles, set in the gorgeous background of that wondrous age, are used to represent the nature of love and art in dialogues and scenes which are carefully thought out and delicately executed. It is, of course, always rather a doubtful experiment to introduce well-known scenes and figures like these into a work of fiction and so dress them up in fancy colours as totally to mask their real character; but, nevertheless, it is impossible not to admire the author's artistic handling of the subject and the cleverness with which the ideas are worked out.

Felix Dahn's *Kampf um Rom* (Leipzig: Breitkopf und Härtel) is another attempt of a similar kind, though less successful, to clothe history in an artistic form. It represents the fall of the Goths in Italy, invests the Germanic heroes with an ideal glory, and, as a contrast to them, depicts the depraved corruption of the Byzantine court, Justinian, Theodora, Belisarius, Narses, and, lastly, the degenerate descendants of the ancient Romans. It is overlaid with startling effects, and though the noble Goths are made to philosophise in the most modern phrases, and a Roman whose Caesarian character we should find it hard to reconcile with the then-existing state of things in Rome plays the chief part in the story, it yet lays claim to historical truth. What appears to be considerable historical knowledge as well as poetical talent of no mean order has been in this case turned to very poor account.

Goethe's *Briefwechsel mit den Gebrüdern von Humboldt* (Leipzig: Brockhaus), on the other hand, shows us acceptably how strong the tie was which bound our great men at the close of the last century to antiquity. Many things contained in these letters have been published before, some by Goethe himself in the *Propylæa*. In a letter of Wilhelm von Humboldt's, for instance, we come upon that delightful passage from Goethe's *Winckelmann*:

"Ich kenne für mich nur noch zwei gleich schreckliche Dinge, wenn man die Campagna di Roma anbauen und Rom zu einer policirten Stadt machen wollte in der kein Mensch mehr Messer trüge. Kommt je ein so ordentlicher Papst, was aber die 72 Cardinale verhindern mögen, so ziehe ich aus. Nur wenn in Rom eine so göttliche Anarchie und um Rom eine so himmlische Wüstenzeit ist, bleibt für die Schatten Platz, deren einer mehr werth ist, als dies ganze Geschlecht."

When we call to mind that this was written by a statesman in office, we must own that it produces rather a strange impression, but who could fail to understand him? Wilhelm von Humboldt is a worthy representative of the age to which we owe our modern German civilisation, when men really lived for self-culture and with a view to becoming perfect men. And we are not surprised to find that his letters can be printed as they stood, for what he wrote was the expression of feelings which had undergone a purifying and refining process, thoughts which had ripened slowly, and loosened themselves like ripe fruits at the right moment from the tree.

We see how these men were always working at their own improvement, not only in one single direction; the latest results are but the necessary fruit of the inward development, and, therefore, such as for beauty and perfection we in these days of one-sided work shall never see equalled.

C. ALDENHOVEN.

THE second volume of the Bishop of Ossory's edition of Archdall's *Monasticon Hibernicum* will be published on October 5, by Mr. W. B. Kelly, of Dublin, and the third volume, completing the work, may be expected to appear in January, 1877.

#### SELECTED BOOKS.

##### General Literature.

- BONGHI, R. Discorsi e saggi sulla pubblica istruzione. Firenze: Sansoni. L. 8.  
EVANS, John. Petit Album de l'âge du bronze de la Grande Bretagne. Longmans.  
FÉTIS, J. F. Histoire générale de la Musique. T. 5. Paris: Firmin-Didot. 12 fr.  
HAHN, J. G. F. Sagwissenschaftliche Studien. Jena: Mauke. 12 M.  
HIPPEAU, C. L'instruction publique dans les Etats du Nord, Suède, Norvège, Danemark. Paris: Didier. 3 fr. 50 c.  
JENNINGS, Mrs. Vaughan. Rahel; her Life and Letters. Henry S. King & Co. 7s. 6d.  
VOGUE, le vicomte E. M. de. Syrie, Palestine, mont Aboos, voyage aux pays du passé. Paris: Plon. 4 fr.

##### History.

- BRIEFTE V. ACTEN an der Geschichte d. Religionsgespräche zu Marburg 1529 u. d. Reichstages zu Augsburg 1530, hrg. v. F. W. Schirrmacher. Gotha: Perthes. 12 M.  
BRYANT, W. C., and S. H. GAY. A Popular History of the United States. Vol. I. Sampson Low & Co.  
EISELE, F. Die Compensation nach römischen u. gemeinen Recht. Berlin: Weidmann. 10 M.  
HERZOG, J. J. Abriss der gesammten Kirchengeschichte. 1. Thl. Erlangen: Besold. 8 M.  
MARGUY, Pierre. Découvertes et établissements des Français dans l'Ouest et le Sud de l'Amérique Septentrionale. (Washington: Printed under the Patronage of Congress.)  
PRAT, J. M. Recherches historiques et critiques sur la compagnie de Jésus en France, du temps du père Coton, 1564-1626. T. 4. Lyon: Briday.

##### Physical Science, &c.

- FLOSS, H. H. Das Kind in Brauch u. Sitte der Völker. Anthropologische Studien. Stuttgart: Auerbach. 10 M. 80 Pf.  
QUENSTEDT, F. A. Petrefactenkunde Deutschlands. 1. Abth. 4. Bd. Echinodermen. 2. Abth. Leipzig: Fues. 64 M.  
SCHREFFLER, H. Die Naturgesetze u. ihr Zusammenhang m. den Principien der abstrakten Wissenschaften. 1. Thl. 2. Lfg. Leipzig: Förster. 11 M.

##### Philology.

- LACHMANN, K. Kleinere Schriften. 1. Bd. Zur deutschen Philologie, hrg. v. K. Müllenhoff. Berlin: Reimer. 9 M.  
RZACH, A. Der Dialekt d. Hesiodos. Leipzig: Teubner. 2 M. 80 Pf.

#### CORRESPONDENCE.

##### NEW GUINEA.

Oxford: September 25, 1876.

I have received the accompanying letter from the Rev. W. G. Lawes, one of the London Missionary Society's clergymen stationed at Port Moresby, New Guinea. As you have upon several previous occasions published letters written to me by Mr. Lawes, I trust you will be able to find space for the one now sent to you.

In another letter received by me from him by the same mail, but not intended for publication, though very abundantly confirming the general drift of the one herewith enclosed, I am sorry to find the unhealthiness of the Port Moresby district put beyond question by the following statement:—"We are suffering a great deal again this year from fever and ague, and I am afraid we shall not be able to remain here another year."

GEORGE ROLLESTON.

"Port Moresby, New Guinea: June 22, 1876.

"You will probably have seen a letter to the Royal Geographical Society written by Mr. O. Stone from this place. There are several inaccuracies in it which I should like to correct. Mr. Stone was only here three months, and visited no other coast village (save one a few miles from here); he knew nothing of the native language when he came, and but little when he left, so that it is no matter for surprise that there should be mistakes, although I gave him much of the information he has published.

"Mr. Stone's orthography in native words is very faulty.

"As the task of reducing the language to a written form has devolved on me, I might as well state the rules which I have followed. The language belongs undoubtedly to the Malayo-Polynesian. Every syllable ends in a vowel. To this there is no exception. The vowels have the Continental sounds: 'a' as 'a' in arch, 'e' as 'a' in hate, 'i' as 'i' in pique, 'o' long as in note, 'u' as 'oo' in coo. The consonants have the English sounds; there is only one double consonant, and that is *ts*, but for the natives *t* only need be used, for it is only when followed by certain vowels that it takes the *ts* sound.

"In Mr. Stone's letter *Heema* should be *Elema*; *Kirapuno*, *Kerepuno*; *Hordu*, a water chatty, should



be Hotu; Taurau, the native Hades, should be Taulu; Okor, plumbago, should be Okô; Ura, cooking-pot, should be Uro, as in many Polynesian dialects; Dimun, for a fathom measure, is altogether wrong—it should be 'loha.'

"The name of the boat-keel shaped mountain at the back of Port Moresby is in the Motu language Manukau, and not Tapoharti.

"2. Taro does not grow at Port Moresby.

"3. Mr. Stone's estimate of population is much too high. I have been all along the coast, from Redscar Head to China Straits, and am quite certain that the average distance between the villages is more like fourteen miles than four; I think fourteen is too low. The villages will not average sixty houses. The estimate of the inland population is very much too high.

"4. Mr. Stone is quite wrong in saying that in the burial customs of the Motu the corpse is laid in the grave and then covered in. This is only done in few cases, and where the person buried is of no importance. The custom is to lay the body in the grave and only cover it lightly with a board, &c. The relatives sleep round it, and when the flesh has decayed it is taken up, the skull, knees, and one or two other parts rubbed with a pink clay, and it is then covered in with shingle.

"In Koiali, too, the body is not cut up when recently dead. It is allowed to remain until it falls to pieces, and it is only when the bones are dry that they are wrapped up in a bundle and suspended in the house.

"5. The pink clay is an edible earth, but is not 'rose coloured lime,' and is never chewed with the betel nut.

"6. When I gave Mr. Stone the thermometer-readings for the year it was not the temperature at nine o'clock, but the thermometer-readings for the previous twenty-four hours recorded at nine o'clock.

"7. The natives cannot count a million. Kerebu is 10,000.

"8. The bow and arrow are used by the Motu in war almost as much as the spear.

"9. Mr. Stone requires a much more extensive knowledge of New Guinea than he has to be able to make an assertion as to which is 'the most handsome tribe in the whole of New Guinea;' to say that the natives of Kerepunu are 'without doubt the most handsome' is a very rash statement, seeing that the tribes of which Mr. Stone has any personal knowledge may be counted on his fingers, and his only acquaintance with Kerepunu was made in three or four hours from five canoes that came here on a trading expedition. I have been three times to Kerepunu, and have seen most of the tribes from Yule Island to China Straits, but I certainly could not assert that the Kerepunites are the finest or handsomest race I have seen.

"I am, yours very truly,  
"W. G. LAWES."

JACOPO DE' BARBARJ.

Paris: September 18, 1876.

I was greatly surprised to read my name once more in the ACADEMY of September 9 after my statement in the previous number. I there said that my part must be limited to what I had done in making mention in one of my letters of a book, the result of conscientious study and full of new facts, which drew attention to one of those masters, half-Italian half-German, who impress so unique and peculiar a character on the earliest engraved works of the Venetian School. Some days after, this letter rather than the book having been a little rashly assailed, I had to refer my critic to the book itself.

Now I am accused on the ground, not of what I have said, but of what I ought to have said. The subject of discussion is no longer the bronze bas-relief, which I know well, having the honour of often visiting M. Dreyfus' collection, so rich in marbles and bronzes of the most brilliant moment of the Italian Renaissance. We are now concerned chiefly with the two ink-stands, which I do not know. I must beg leave to withdraw.

Let Mr. Drury Fortnum publish a work on his ink-stands and on the elder Vischer, to whom he ascribes them, and I shall be most happy to review it. The first years of the German Renaissance are still as a rule but little known, and the

Italian, German, or French bronze bas-reliefs especially cause great confusion when any attempt is made to refer them with precision to their authors. Meanwhile, as I have no new texts to bring forward for the education of amateurs, and as I think that personal controversies take up space in the Reviews which is already very scanty for the insertion of original articles, I hasten to yield the pen to the person who is the primary cause of this discussion. This polemic to which the ACADEMY opens its columns has been hitherto profitable for the public; but my name, by coming so often before your readers' eyes, might in the end cause them to forget the names of the late Emile Galichon and M. Charles Ephrussi. It is they who are the real originators of the attention paid in our days to Jacopo de' Barbarj, whose very nationality was unknown. Such a substitution would be an injustice.

PH. BURTY.

"Dear M. Burty,

"You ask me to take up my pen in order to answer in my own name to the fresh rectification brought forward in the ACADEMY for September 16 last, on the subject of my study on Jacopo de' Barbarj. I am there accused of having confounded the emblem of Peter Vischer, the two impaled fishes, with that of Jacopo, the Caduceus, and of having without any other reason attributed to the latter a bronze bas-relief by the former. It is now recognised that this bas-relief, *Orpheus and Eurydice*, is not by Barbarj, and is not signed with the Caduceus, but with the two impaled fishes. I make no difficulty in admitting this, but I maintain that the cause of my error was not "only" the apparent analogy of the emblems, and that it would be an error to refuse to see in the bas-relief in question a close affinity between the manner of its author and that of Jacopo. And since in connexion with this bronze there has been much mention of Peter Vischer, perhaps I may be permitted to give, through the medium of the ACADEMY, some facts which are still but little known with regard to that artist and his family.

"As you have said in your reply, Prof. Bergau has established that the *Archer* or *Apollo* (a little bronze fountain) of the Germanic Museum of Nuremberg, which came from Peter Vischer's studio, was modelled after Jacopo's engraving of *Apollo and Diana*. Dr. Lübke shares this opinion. It is then admitted that Jacopo was known to the Vischers, who once at least worked from his designs. I believe for my own part that they borrowed more than once from the Venetian artist. Here are my reasons.

"It is known that Barbarj long resided at Nuremberg (and I propose to give details on his stay there in a forthcoming Study), that he had disciples there, and that Hieronymus Hopper copied several of his engravings, among others the *Apollo and Diana*. As to the influence of Jacopo on Albert Dürer, I must refer the reader to Dr. Thausing's magnificent work, *Dürer: Geschichte seines Lebens und seiner Kunst*, which is a perfect treasury of learning. It is, therefore, indisputable that this master played an important part at Nuremberg.

"On the other hand, Dr. Lübke has pointed out Italian inspiration in some works of Vischer of an advanced epoch, notably in the two ink-stands mentioned, of which I have seen photographs in Paris. The first of these objects is marked with the two impaled fishes. The other bears the letters P.V., a Latin inscription, the impaled fishes, and the date 1525. Dr. Lübke places the first between 1510 and 1515, and recognises in it the artistic tendencies of Andrea Sansovino. The second appears to him more Italian in style.

"Now, none of the important pieces by Peter Vischer of undoubted authenticity—neither the sepulchral copper bas-reliefs of Breslau, of Magdeburg, of Bamberg, nor his admirable works at Prague, at Cracow, at Nuremberg and elsewhere—bear the mark of the impaled fishes. The art in

all these works is of an essentially Germanic type; the Italian manner nowhere betrays itself.

"It is quite otherwise with the later works of the Nuremberg metal-founder, which may be thus explained. Peter Vischer had five sons—Hermann, Peter, Hanns, Paulus and Jacob—who, according to Neudörfer, lived with him even after their marriage, and formed the busiest workshop in the town. Hermann, as Neudörfer also tells us, went at his own expense to Italy for purposes of art, pushed on to Rome, and brought back many 'artistic objects that he had made and designed there, which greatly pleased his aged father and was of great use to his brothers.' This journey must evidently be placed between 1515 and 1516, as it was made after the death of Hermann's wife, which took place in 1515, while Hermann himself died in 1516. Peter Vischer the younger died in 1528; Paulus emigrated to Mayence, where he established himself and died about 1531. We hear nothing of Jacob after 1530. Hanns only, whose name is found in numerous documents, one of which belongs to the year 1549, can have assumed the management of the Nuremberg studio after his father's death, which happened in January, 1529. (See the extracts from the public archives collected by the learned and indefatigable archivist of Nuremberg, Dr. Lochner, in his reprint of Neudörfer.) It is therefore to Hanns that we must attribute the *Archer*, dated 1532, and executed beyond a doubt from the design of 1531, which belonged to the Galichon collection, a design by a hand hitherto undetermined reproducing the *Apollo* of Jacopo.

"The influence of the Venetian Master will likewise be found in the famous *grille* of the Townhall of Nuremberg, which has disappeared, but the composition of which is known to us by drawings preserved in that city. It contains figures which are strikingly like a pen-and-ink drawing in the Collection of Prints at Dresden, *Two Tritons Caressing a Nymph*, a drawing which is the pendant of the *Battle of the Tritons*, and a facsimile of which accompanies my lately published study on Jacopo de' Barbarj. This *grille*, for which Peter Vischer and his sons received the commission, was only finished by Hanns in 1540.

"Thus the *Archer*, the *grille*, executed in great part at least by Hanns, and the important text of Neudörfer, according to which the studies brought back from Italy by Hermann "were of great use to his brothers," all concur to prove that the *Italianised* pieces in Vischer's work are due to the sons far rather than to the father, who is so thoroughly German in his important productions.

"From what precedes it might be inferred that the first of the ink-stands mentioned above, marked with the two impaled fishes, is one of the studies brought back from Italy by Hermann. The second, signed P.V., with the impaled fishes, is by Peter Vischer the younger. As we have said, none of the works of Peter Vischer the elder bear this emblem. The latter uses a cross, the lower portion of which ends in a hook; and his initials, which occur on the seal of a document dated November, 1493, are the letters P.V. enlaced. So the two bas-reliefs representing, with variations in style rather than composition, *Orpheus and Eurydice*, one in the Dreyfus collection, and the other in the Berlin Museum, and both bearing the impaled fishes, must be attributed to Vischer's sons. That of the Dreyfus collection shows more directly, as we have mentioned, the influence of Jacopo's style.

"Here I must stop, my object being to present the reasons which caused my first error, and to add some information which I have reason to believe is little known with regard to the interesting family of Vischer. Such is my excuse for this long letter, which you are good enough to transmit to the Editor of the ACADEMY.

"Believe me,

"Yours very truly,  
"CHARLES EPHRUSSI."

## PHYSIOLOGY OF CONSONANTS.

140 Malda Vale, W. : Sept. 19, 1876.

As Mr. Rhys's criticism of Lefler's Consonant Investigations in the last number of the ACADEMY (p. 293) is, in many respects, misleading, I think it advisable to supplement his remarks by some more of my own.

A self-evident principle in phonetic discussions is that we should first of all settle definitely what are the facts we are discussing. It is not at all uncommon to see phoneticians carrying on long controversies about what are really totally distinct sounds. Thus a North German phonetician will waste quires of paper in proving, against a South German investigator, that German *w* is formed by the teeth and lips, not by the lips alone. The truth is that they are describing two distinct sounds which happen to be denoted by the same letter, and their descriptions are both perfectly correct: North German *w* is a dento-labial; South German *w* a pure labial. In the same way, if Mr. Lefler, before writing his 118 pp. of criticism on the views of Brücke, Ellis, Bell, Max Müller, Corssen (!) and a host of others, had taken the trouble to listen to the pronunciation of any German or Englishman, and compare it with his own Swedish pronunciation, his essay would have shrunk to very small proportions. The facts of the case are simply these:—

The English and German double consonants are pronounced as single consonants: English *t* and *tt* in *pity* and *petty*, for instance, are both pronounced single, as also in German *bitte*. Double consonants only occur in English and German when two separate words come together, as in *soappot* compared with *soapy*, and in German *bett-such*. In Swedish double written consonants are always pronounced double, the two *p*'s in *tappa*, for instance, being pronounced as in *soappot*, not as in *soapy*. The Swedes are thus unable, without considerable practice, to pronounce single consonants before short vowels, and consequently import their double consonants into their pronunciation of English, French, and German, which produces a very curious effect. Mr. Lefler, if asked to give the true pronunciation of English *soapy*, would probably come out with something like *soap-pea*.

The very innocent distinction between "implosive" and "explosive" *p* is an old one; nor did we require Mr. Lefler to prove that in English *top* we first close and then open the lips. It is perfectly clear that there are three elements in every stopped consonant: 1) the stop itself; 2) the transition, or "glide" from the preceding sound; and 3) the glide from the stop to the next sound. We may distinguish them as *stop*, *fore-glide* and *after-glide*. The fore-glide is, of course, inaudible at the beginning of a word, but in such a group as *apa* all three elements are present. If, then, we follow out Mr. Lefler's principles consistently, we ought to assume three *p*'s in *apa*. The assertion that "after a long vowel most people sound no implosive *p*, &c., but only the explosives corresponding," is, I think, simply unmeaning. Do we omit to make the glide from the vowel to the consonant after a long vowel? Certainly not in English. The difficulty of distinguishing the consonant in *op*, &c., as opposed to *öp*, when pronounced without the after-glide, is simply due to the diminishing force with which we pronounce long vowels, which makes any consonant which comes at the end less distinct; but it is quite easy to pronounce the *p* in *öp* with the same force as in *op*.

All of the three elements of a stopped consonant can be modified in a great variety of ways, many of which are as yet imperfectly understood. Great confusion is produced by phoneticians copying hasty and inaccurate analyses of sounds from other writers without verification, and making dogmatic statements about sounds which they are unable to pronounce accurately themselves.

In English medial *g*, for instance, as in *ago*, all three elements are voiced (sonant), the stop and the two glides; in *beg* the fore-glide and

stop are voiced, the after-glide is breathed (surd). In *go* the stop is sometimes voiced, but often quite voiceless, the after-glide is voiced. In *cold* the stop is voiceless, and the glide is breathed—that is, the glottis is not narrowed to produce voice till after the stop is opened, so that there is a slight escape of breath. Medial and final *k* are formed in precisely the same way. These remarks apply not only to English but also to French, Italian, Swedish, and, in fact, nearly all the languages of civilised Europe except South Germany.

If we agree to call all stopped consonants with vocal stop "mediae," and all consonants with voiceless stop and breath after-glide "tenues," we may describe those in which the stop is voiceless and the glide vocal as "half-tenues," and we shall have a terminology with which certain facts can be intelligibly discussed.

These names are simply a matter of convenience; all we want is to settle definitely what we mean by them. Mr. Lefler's principle apparently is that any sound which may happen to be denoted by a *b* in any language whatever is a *media*. If, then, a German Saxon pronounces his *b* exactly like a *p*, without any voice, it follows, according to Mr. Lefler, that mediae can be pronounced without voice. The question is, Has the word "media" any meaning at all, or not? and, if it has, what meaning shall we agree to give it? If we agree to accept "media" as a name for a voiced stop, then we simply have to say that in some parts of Germany there are no mediae at all, and that a different sound is substituted for them.

Mr. Lefler states that in Swedish *p*, *t*, and *k* are sometimes pronounced with the tone. This simply means that *p*, *t*, and *k* are sometimes changed into the mediae, or possibly half-mediae, *b*, *d*, and *g*. The statement is probably quite incorrect.

HENRY SWEET.

## "JUGGERNAUT" CALLED IN QUESTION.

Aberdeen : Sept. 23, 1876.

In a lecture recently delivered by Mr. Moncreu Conway, reference is made to the famous temple of Jugernath and the alleged self-immolation practised at the festivals held there. The lecturer adds, "we have now learned, on the best authority, that all those pictures of Hindoos casting themselves beneath the Jugernath car to be crushed were purely imaginary." The authority is not stated.

An Indian Civil servant, Mr. James Geddes, who had been resident magistrate at Orissa, where the festival is held, informed me, from his own knowledge, that no trace of the practice of immolation could be found in the public records of the district. The festival is intensely thronged, and accidents are not unfrequent: so much so that the magistrate has to interfere for the preservation of order, and has often to punish the priests in charge for culpable remissness; and this is, according to Mr. Geddes, the whole fact underlying the bad reputation of the festival.

I had an opportunity of mentioning to the late Mr. John Stuart Mill what Mr. Geddes had stated. Mr. Mill expressed his doubts on the point. He said that among his oldest recollections of the India House were motions in the Court of Proprietors for putting down the horrors of Jugernath; and, although he could not speak from definite knowledge, he was under the impression that there had really been such scenes as are popularly represented, and that at some time or other the Indian Government had interfered to prevent them. Doubtless, if any such interference had ever occurred, it must be recorded in the minutes of the Court of Directors.

If I may judge from an article in the carefully-edited *Encyclopædia* of Chambers, even this qualified supposition of Mr. Mill's does not represent the received and prevailing views. The writer of the article "Juggernaut" says that the

self-immolation of the worshippers, "which, in former times, prevailed to a fearful extent, is greatly abating in our days;" implying that it still exists in a sufficient degree to inspire our pity and repugnance.

On turning to James Mill's *History of India*, I find the received view given with unstinted horrors. "Numbers of the congregated people threw themselves under the chariot wheels, and even fathers and mothers with children in their arms." We know that the author wrote under a reaction from the over-done adulation bestowed by Sir William Jones and others on the character and institutions of the Hindoos, and in consequence did not always do full justice to these; but his editor, Wilson, is disposed to bend the bow the other way. His note on the above passage is a smart contradiction; although I can suppose it intended more to give pain to Mill than to give pleasure to Jugernath. This is the note:—

"It is no little exaggeration to say that 'numbers of the congregated people throw themselves under the chariot wheels.' Mr. Stirling, who was resident in Orissa for four years, mentions that during that period there were no more than three such immolations, and of these one was possibly unintentional, while the other two were cases of painful and incurable disease. But this practice is modern. Jagannath himself is modern, and has no place even in the Vaishnava Puranas. It is not improbable that the present shrine attained reputation as a place of pilgrimage no longer ago than a century."

This so far corroborates Mr. Geddes's experience; but the idea is still allowed in the case of those two unfortunates who had recourse to the car for their *euthanasia*.

The account given by James Mill himself is supported by the authority of eye-witnesses, and these not solely the missionaries, who might be tempted to make capital out of the institution.

It seems very desirable that the exact truth should be ascertained on a topic that has so often stirred the depths of our sympathetic emotions. The "car of Juggernaut" had in it the fair promise of being an oratorical terror to all time; and if the great idol can be restored to our favour, or at least to our indifference, let the thing be done efficiently and soon.\*

A. BAIN.

## SCIENCE.

*Weather Charts and Storm Warnings.* By Robert H. Scott, M.A., F.R.S., Director of the Meteorological Office. (London: Henry S. King & Co., 1876.)

At the time of our taking up this book it was raining heavily, and dark gloomy clouds, scudding rapidly before the wind across the sky, presaged an impending stormy night; yet, glancing at the barometer, we saw the index standing at "Fair."

Experience of this nature is by no means unfamiliar to all of us, and, as the weather is such a general topic in every Englishman's conversation, any aid which will enable us to arrive at a more satisfactory prediction of coming weather than that provided by the traditional inscription, which still holds its place, in spite of the far more correct legend introduced by the late Admiral FitzRoy, upon the face of most barometers, will be welcomed by all.

That this is evident is proved by the fact that nowadays most of the chief newspapers furnish their readers regularly with tables,

\* I am not answerable for the spelling of the name of the great idol. When not quoting, I have taken Mr. Conway's rendering as the latest, although probably destined to be superseded, like the others. In the spelling of Oriental names, it is not given us ever to find repose.



charts, or diagrams indicating in some way or another the changes occurring in the various meteorological elements.

For instance, as is well known, the *Times* publishes daily, at a considerable cost, a small chart in which the salient features of the meteorological observations made at stations all round the coasts of our own and neighbouring countries are admirably brought before the eye in a clearly-defined manner, together with a paragraph giving concisely a general statement of the appearance of the weather over our isles.

Besides this chart, there is a series of four charts often to be seen exhibited in shop windows, and at many public buildings, which, being drawn and lithographed daily, is widely circulated by the Meteorological Office, and it is in a great measure to the study of these maps that we must look for information of future weather.

Although they attract considerable attention, yet but few people are sufficiently conversant with Meteorological Science to be able to fully understand them, and it is, therefore, with much pleasure that we see the work now before us brought out.

It has been drawn up by the Director of the Meteorological Office with the view of providing a guide to this study, and enabling every one to see for himself the processes, generally regarded as very abstruse and mysterious, by which the Meteorological Office has been able to attain the success in storm warnings which is stated in the reports to Parliament to have amounted for the past two years to as much as eighty per cent. of the storms which have passed over England, and to cent. per cent. of those which have traversed the North Sea, and reached the German coast.

In the weather charts the proper use of the barometer as a guide to the movements of the atmosphere becomes at once evident, and we have in the *isobars*, or lines drawn connecting those places where the corrected barometric pressure is the same, the most certain of indicators of the whereabouts of any storm.

But in order to avail ourselves of their indications an acquaintance with various meteorological laws is necessary. We must know Buys Ballot's law, that "if you stand with your back to the wind the barometer will be lower on your left hand than on your right;" also that the greater the difference of pressure between two stations, or, as it is technically expressed, the steeper the barometric gradient along the line joining them, the more strongly the wind will blow across it. Thirdly, Dove's Law of Gyration, which states that in these latitudes the wind changes more frequently with the sun than in the opposite direction.

But a knowledge of the distribution of atmospheric pressure is insufficient in itself for our purpose. Indications of the temperature and dryness of the air in different parts of the country, together with the changes these elements are experiencing, are also needed, as well as other information as to wind, clouds, rain, and sea-disturbance.

All of these data are embodied in the Meteorological Office charts in a simple and concise manner, and Mr. Scott's work, without being dry or technical, is admirably

adapted to afford the public, who are not, as a rule, familiar with the subject, a means of combining together these various facts in such a manner as to be able to make use of them for the purpose of obtaining for themselves some amount of foresight of approaching weather.

It is, however, somewhat disheartening to find that the author speaks very doubtfully of the possibility of our attaining in this country any success in foretelling the approach of storms before they arrive within a short distance of our western shores,\* and that also when they have reached the coast we cannot be sure of the direction they will take, and therefore occasionally the wrong places may be warned.

The path of one of these erratic storms—viz., that of April, 1872—seems to have been very remarkable, for, instead of travelling across Ireland and Scotland in a northeasterly direction as expected, this storm ran south down to the Bay of Biscay, then turning abruptly went eastward as far as Cherbourg, where it doubled back upon its track, returning to Ireland, which it again traversed, but in the opposite direction, thus completely upsetting all the calculations made of its probable movements.

There is one chapter in the book with which every one at all concerned in maritime affairs should certainly make himself acquainted, and that is the one giving the meaning of the various storm-signals which are hoisted round the coast on receipt of instructions from the Meteorological Office on account of impending or approaching storms.

We would suggest that in a new edition of the work an appendix might be advantageously added, in which the principal rules to be employed in predicting weather by the aid of the charts, concisely stated, were collected together for reference.

The book appears to be carefully and accurately printed, and the numerous illustrations, which have been executed by the same process as that employed for the engraving of newspaper charts, are so clear that we are induced to hope, seeing how rapidly they are produced, that daily illustrated journals will soon be as common as weeklies now are. G. M. WHIPPLE.

#### SCIENCE NOTES.

##### BOTANY.

*The Flora of Guadalupe Island.*—Just ten years ago Dr. Hooker delivered before the British Association his interesting lecture on Insular Floras. Since then the *Challenger* and *Novara* expeditions have added considerably to our knowledge of the vegetation of the remote islands of the Atlantic and South Indian Oceans. The particulars concerning Kerguelen's Land, Amsterdam and St. Paul Islands, the Crozet, Marion, and Tristan d'Acunha groups, Fernando de Noronha, and St. Paul's Rocks, will be found in the fourteenth and fifteenth volumes of the *Journal of the Linnean Society*. But the most noteworthy discovery was made by Captain Goodenough, of H.M.S. *Pearl*, who landed on Amsterdam Island, and brought away specimens of the small tree forming the whole of the woody vegetation of the island.

\* This is due to the impossibility, or at any rate great difficulty, of establishing look-out stations westward of the Irish coast—viz., in the Atlantic, whence in reality our weather generally comes.

This proved to be *Phytica arborea*, previously found only in Tristan d'Acunha, some 5,000 miles distant! The Americans have also recently done some good work in this direction, in exploring the island of Guadalupe. In the *Proceedings of the American Academy of Arts and Sciences*, vol. iii., new series, Mr. Sereno Watson gives an enumeration of the plants collected there by Dr. E. Palmer. The flora of this island is no less remarkable than that of the Galapagos Islands, particularly in its relations to the flora of the nearest mainland. The island of Guadalupe is in latitude 29° north, about 100 miles from the coast of Lower California. It is twenty-six miles in length in a north and south direction, with an average breadth of ten miles, and is traversed by a mountain ridge, the central peak (Mount Augusta) having an elevation of 3,900 feet above the level of the sea. It is exceedingly rocky, the rocks being of volcanic origin. Fogs are very prevalent, and ice an inch in thickness, accompanied by two inches of snow, was observed in the middle of the island in December, 1874. Here, as in St. Helena, though fortunately not to the same extent, the indigenous plants have suffered much from the goats with which the island is over-run. Who originally introduced the goats is uncertain, but now a Company exists for breeding them. Mr. Palmer's collection of plants contains in all 131 species, including 102 exogens and eight endogens, the remaining twenty-one belonging to the higher cryptogamic orders. The 109 phanogamous species Mr. Watson divides into five groups: (1) introduced species, of which there are twelve; (2) those which range from the Pacific to the Atlantic States, of which there are nine; (3) those which are found throughout California, or at least as far north as San Francisco, numbering forty-nine; (4) those found only in Southern California, below Los Angeles, or in Arizona, numbering eighteen; and (5) those peculiar to the island itself, of which there are twenty-one. It is singular that not one of these species is peculiar to Lower California, the nearest mainland, or Mexico. The flora is exclusively Californian in its character, yet the island lies 230 miles distant from the southern line of California. The arborescent vegetation consists of *Quercus chrysolepis*, *Pinus insignis*, *Juniperus californica* and *Cupressus macrocarpa*. The new plants are: *Thysanocarpus erectus*, *Lavatera occidentalis*, *Sphaeralcea sulphurea*, *Lupinus niveus*, *Trifolium Palmeri*, *Heuchera* sp., *Oenothera guadalupensis*, *Megarrhiza guadalupensis*, *Galium angulosum*, *Diplostegium canum*, *Hemigonia frutescens*, *Perityle incana*, *Baeria Palmeri*, *Senecio Palmeri*, *Mimulus latifolius*, *Calamintha Palmeri*, *Phacelia phyllomantica*, *Atriplex Palmeri*, *Brahea edulis*; and *Harpagonella Palmeri* (Boraginaceae), and *Hesperelaea Palmeri* (Oleaceae) new genera. The only palm, "and the only thing on the island having a tropical look," is frequent in warm ravines throughout the island. It attains a height of about forty feet, with an average diameter of fifteen inches. Each tree bears one to four clusters of fruit, four feet in length, and each weighing forty or fifty pounds. The fruit is eaten by man, goats, birds, and mice.

*Compositae Indicae.*—Mr. C. B. Clarke, formerly Director of the Botanic Gardens, Calcutta, has published in a separate form the *Compositae Indicae Descriptae et secus Genera Benthamii Ordinatae*. This volume, the result of much labour, and the preparation and publication of which has been beset with difficulties, will be very useful during the period that must elapse before Dr. Hooker's *Flora of India* reaches this part of the natural system. Nevertheless, it seems a pity that so much time should have been thrown away, as one might say, on a work of a temporary character, as this must necessarily be. It must be perfectly obvious to any one at all acquainted with the literature of systematic botany, that it is impossible in India even for the most accomplished botanist to produce a monograph of the most numerous family in the vegetable kingdom

which shall possess any permanent value. If Mr. Clarke could have visited Europe and revised his work before publication, he would not have had to experience the mortification now probably in store for him, of his work being superseded soon after its appearance. It is with no disposition to find fault that we make these remarks, and we should be pleased if Mr. Clarke could come home and undertake the same family for the *Flora of India*, and thus obtain the slight reward attainable by a worker in systematic botany. In spite of this drawback, the monograph is a valuable contribution to our knowledge of the approximate number of forms of the *Compositae* distributed over the Indian region. In the *ACADEMY* for April 29, 1876, we summarised the species of this family described in Boissier's *Flora Orientalis*. In that work, which includes the eastern part of the Mediterranean region—that is, all the country lying between Greece and Egypt on the west and the Indies to the east—1,654 species, belonging to 172 genera, are enumerated. For the Indian region, which includes as much of the eastern peninsula as drains into the Indian Ocean, Mr. Clarke tabulates 556 species, belonging to 124 genera. Tables are given showing the distribution of the genera and species in India, which is divided into nine districts, and their general distribution where they extend to other countries. It is a curious fact that nearly all the Indian genera of the *Helianthoideae* extend to America, whereas none of the Indian genera of *Mutisieae* are found in America.

*The Flora of British India.*—The fourth part of this work has appeared. It contains the *Anacardiaceae*, *Sabiaceae*, *Coriariaceae*, *Moringaceae*, *Connaraceae*, and 89 out of 132 genera of the *Leguminosae* represented in India.

*North American Botany.*—Besides the flora of the island of Guadalupe, separately noticed, the ninth volume of the *Proceedings of the American Academy of Arts and Sciences* contains various "Botanical Notes," relating to North American plants, by Dr. Asa Gray. Among the more interesting new plants are *Palmerella*, a new genus of *Lobeliaceae*, from Lower California; *Echidocarya*, *Boraginaceae*, from Arizona; a monograph of the genera *Collinsia* *Mimulus* (North American species) and *Monardella*. Mr. Sereno Watson contributes a revision of the North American species of *Trifolium*, *Lupinus*, and *Peucedanum*.

*Geschichte der Botanik.*—Dr. Julius Sachs, the author of the well-known botanical text-book, last year completed a History of Botany from the sixteenth century down to 1860. The matter is arranged in three "Books," and is very convenient for reference. The first book is devoted to Morphology and Systematic Botany, divided into five chapters with descriptive headings; the second to Vegetable Anatomy, in four chapters; and the third to Vegetable Physiology, in three chapters, subdivided into numerous paragraphs. The author says in his preface that his object has been to give special prominence to those men who have not simply determined certain facts, but who have fully comprehended the significance of facts. Scientific merit is only due to those who have investigated facts.

"For this reason," he adds, "I attach little value to certain utterances of earlier writers, whom some please to call the originators of the theory of descent. It is an undoubted fact that previous to the appearance of Darwin's work, in 1859, the theory of descent possessed no scientific importance; it was he, indeed, who gave it its importance. In this, as in other things, it seems to me in the interest of truth and justice that we should not award merits to former writers, who, if they were alive now, would probably lay no claim to them."

This method of treating the subject is very different from that adopted by a writer on botanical problems in the *Rundschau*, where Aristotle and his pupils are accredited with having known nearly as much as is known at the present day.

Perhaps it may be thought that undue prominence is given to certain investigators; but the student will find the work very useful. It is concise and clear, and possesses the great recommendation of a good paged table of contents, and an index of names.

*Bursulla Crystallina.*—Under this name, Professor Sorokine describes a new genus of *Myzomycetes* in the *Annales des Sciences Naturelles*, sér. 6, vol. iii., part 1. This organism was discovered on horse-dung, and is nearly related to the curious *Guttulina rosea* of Cienkowski, differing chiefly in the presence of a common membrane in the organs of fructification. In watching the development of this organism, Prof. Sorokine stumbled upon an interesting fact. Wishing to ascertain the effects of a low temperature upon it he placed some of it in the open air during the month of December, when the thermometer ranged between 5°-5 and 23° below zero Fahr. A few days afterwards he observed that some of the sporanges contained portions of protoplasm and a distinct nucleus exactly in the centre of these fragments. Thus, although there are two kinds of organs of fructification produced on the surface of the dung, it is easy to distinguish them by the presence of a nucleus in the organs of later formations. Nevertheless, the writer was unable to determine which sexual part each of these two kinds played. They are quite distinct, and the result of their union is the formation of a cellule which may be termed an oosphere.

*The Anthericeae and Eriospemeae.*—Mr. Baker's rapidly-following series of monographs of the various tribes of the large order of *Liliaceae* has recently been enriched by the two tribes named. This paper occupies the whole of No. 82 of the *Linnean Society's Journal*. The *Eriospemeae* consist of a single genus of twenty species; and the *Anthericeae* comprise twenty-six genera and two hundred and thirty-nine species. Thirteen of these genera are monotypic, while *Anthericum* itself includes eighty-two species. The most important generic characters are furnished by the modifications of the androecium, which are often exceedingly elegant. Altogether this monograph is an important contribution to science, as a large proportion of the species had not previously been described.

#### PHILOLOGY.

*THE Philologus* (Leutsch), vol. xxxv. part 3, contains several valuable articles, among which Ahrens' paper on ancient weaving ("Die Webstühle der Alten"), Metzger's on the second Pythian of Pindar, Vollbrecht's on Xenophon's account of the expedition against the Drilae, and Fritzsche's communication on Guyet's marginal notes to Horace deserve especial mention. There is also an interesting paper by Wegener on the fifth Odyssey, and a long series of emendations in Statius by Köstlin.

THE June number of the *Zeitschrift für die Oesterreichischen Gymnasien* contains two essays on the Wallachians, one being the conclusion of Julius Jung's three articles on "Die Anfänge der Rumänen," the other "Zur Walachischen Frage," by W. Tomaschek. In the July number De la Roche continues (from the *Gymnasial Zeitung*, 1874, p. 405) his grammatical essays, discussing on this occasion the use of the conjunctive in dependent sentences in Homer. G. Meyer has a short paper on the newly-discovered Olympian inscription; from which, he says, it would seem that the dialect of Elis cannot be decidedly referred to the Dorian or the Aeolic, but shares some of the peculiarities of both, while in other points it goes its own way. In the August number J. Rohrmoser has a good paper on the conduct of Demosthenes in the matter of Harpalus. Goldbacher discusses a fragment of Heraclitus, and Hümer the date of the composition and publication of Sedulius' *Carmen Paschale*. The short re-

views in these numbers are too numerous to mention in detail. There are two good educational articles, one in the June number upon afternoon work in German schools, by A. Egger, the other in the July number, by Karl Tomaschek, on the Berlin Conference for the discussion of modern German orthography.

In the *Neue Jahrbücher* (Fleckeisen and Masius), vol. cxiii., part 6, the most important original articles appear to be Düntzer's on the medical use of *aptus* and other words of kindred meaning, and Unger's on the poems entitled *κατὰ λέκτρον*. The rest of the number is mainly taken up with reviews, among which we may mention Schubart's article on the most recent criticisms of Pausanias, and Teuffel's on the newest editions of Plato's *Symposium*. In the following number R. Förster continues his important essay on the works of Libanius. Hahn has an interesting paper on the second Athenian confederacy. K. Meyhoff contributes a very favourable review of Weil's Demosthenes, and A. Römer has a long article on Dindorf's edition of the *Scholia* on the *Iliad*. The educational section in the first of the numbers is mostly taken up with reviews, the most interesting of which is Hess' article (in continuation) on Kern's *Life of Giesebrecht*. Eichhoff's "Aphorismen aus der Schulpraxis" contains a number of sensible observations. The same may be said of the anonymous "Noctes Scholasticae," with which the educational section of the following number opens. In this section Pröhle continues his publication of the letters of Lessing, Ebert, &c.

THE *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, vol. xxx. part 1, opens with an essay by Oppert "On the Language of the Ancient Medes," in which he gives his support to the view that the language of the second class of cuneiform inscriptions is *Medic*. A. F. Pott contributes a most valuable and exhaustive philological excursus on the orthography of "Chemie or Chymie," and decides against the derivation of *χημεία* from *χυμός*, and in favour of the explanation that *χημεία* is derived from *χημία*, *black*, the ancient name of Egypt, the land of "Cham," the *black*, or *hot*, "son" of Noah. D. H. Müller's paper on "The Status Constructus in Himyaritic" draws attention to some important divergences in the use of the mode in this language as compared with Arabic and Hebrew. The same scholar also contributes a drawing and description of a Himyaritic stele. W. Bacher traces a story in the *Arabian Nights* to the *Miles Gloriosus* of Plautus. Jul. Euting continues his "Inscriptional Contributions" with the exceedingly beautiful inscription of Jebel, of which a lithographic plate is added. The other papers are "Two Himyaritic Inscriptions," by J. H. Mordtmann; "Philosophical Poems of Abu-l-'Alá Ma'arri," with translations, by A. von Kremer; "On the Pronunciation and Writing of the Old Armenian," by H. Hübschmann; "On the Greek Origin of the Armenian Character," by V. Gardthausen; "Studies on Sa'di," by W. Bacher; "Explanation of Thibetan Words and Names," by H. A. Jäschke, &c.

#### FINE ART.

CHARDIN.

Jean Baptiste Siméon Chardin. Catalogue Raisonné. Par Emmanuel Bocher. (Paris: Librairie des Bibliophiles, 1876.)

THE work before us is one of a series in which will be recorded with minute care the engravings after the now admired, the not long since neglected masters of the French School of the eighteenth century; and the master to whom this honour is in the present case paid, by the publication of a goodly volume full of facts and criticisms, is the painter Chardin. The revived appreciation



of his pictures in France has not yet made him known familiarly in England. Our National Gallery, so miserably poor in French pictures that it has not even got a Watteau, is of course without a Chardin. Dulwich, indeed, has the reputation of having one: it must be one of several versions of the *Serinette*, exhibited at the Louvre in 1751, and at Dulwich it has appeared under the title of *Woman with a Barrel-Organ*. Stafford House, too, possesses two Chardins: the first, a portrait of the painter; the second, of D'Alembert. But, generally, Chardin is not known. The name is unfamiliar here; and, the pictures themselves being held of little account, the prints after them are not sought for by many with eagerness.

And yet the art of Chardin, or even that part of it which these prints might make us know, has its own distinctive character and charm. Like most good things, it is finely original, and quietly fascinating. And it has been admirably reproduced. Chardin was, indeed, hardly as fortunate in having his things multiplied by Cars and Lepicié as Sir Joshua in being "immortalised," as he said himself, by the work of McArdell and Valentine Green; but at least the art employed was in each case excellently adapted to the qualities that had to be rendered. One cannot in Chardin's case say "perfectly," for etching would succeed doubtless in giving to the reproduction an amount of "colour" which no line-engraving can hope to give, and it would give also a subtlety of light and shade, combined with a definiteness in the forms of objects, which mezzotint could not attain. Why does not such an etcher as M. Waltner, who feels, as I happen to know, the qualities of Chardin very keenly, set himself to render them in his own art? But, on the whole, the existing reproductions—or the best among them—are in a high sense satisfactory and delightful. Colour, or what the engraver calls colour, they possess in a large measure, and they are entirely successful in their rendering of that sentiment and expression for which such works of Chardin as they translate are in the main charming. The etchings are wanted as the complement of these.

M. Bocher's book tells nothing of the painter's life, for the very good reason that it was not within M. Bocher's province to tell anything. But the life has been told elsewhere. The brothers De Goncourt, turning over on our behalf the dusty files of the *Mercur de France*, ransacking the catalogues of eighteenth-century picture-sales, reading ignored *Mémoires*, bringing out as the least of their labours from the mass of Diderot's criticism such parts as were devoted to praise and comment on Chardin, have discovered and compiled much; and, though their discoveries do not prove the painter of *bourgeois* manners to have lived any other than the uneventful *bourgeois* life, they have made an interesting chapter in the work devoted to the illumination of these eighteenth-century names hidden too long in darkness.

Chardin was born in Paris in the last year of the seventeenth century, the son of a tradesman and artisan. Entering the

studio of Cazes he began by painting that which has no kinship whatever with the work by which he became known. But it chanced soon that Coypel wanted his assistance, and set him to paint a gun. Astonished, so goes the story, at Coypel's pains in the placing and lighting of the gun, Chardin set to with a will. He was now for the first time painting from nature; the charm and interest of reality laid strong hold upon him. It was some little time ere he was well before the public, but when once an exhibitor, he was at once appreciated. A fresh painter of still-life had arisen in him; Jean Baptiste Vanloo bought a picture of a *bas-relief* in bronze which the young man had sent to the Exhibition in the Place Dauphine, and paid him for it better than had been hoped. In 1721 Chardin exhibited *The Skate*, which by common consent was declared a masterpiece in still-life painting. It may be seen at the Louvre. That and many others grouped together by the painter when M. Largillière went to see his things, imposed upon a worthy judge, who took them for the work of "some good Dutchman" and held them up to Chardin as models for his own work. The fact that they were themselves his work being presently made known, the young man was asked to present himself for election, and he was soon a member of the Academy. A life of calm and moderate prosperity was, doubtless, in store for him. He was a man of quiet mind. He had married early. His wife died young. He married a second time. He had a son, who followed him for a while at a distance in his art, and died before him, leaving him then childless. Social and professional engagements grew on him. He was for twenty years the hanger of pictures at the Exhibition, making of course enemies, but at least commended for the humble places chosen by him for his own works. He did not receive high prices, for his art was not of the kind sought after at Court, and rich and liberal patrons of the middle class were necessarily most few. But with a second order of pictures, later on to be mentioned, he succeeded in reaching a popularity denied to the first, which itself ought to have been popular. For there is nowhere a greater painter of still life than Chardin; there is no one, perhaps, who has given you quite so well as he a reality without meanness, an arrangement without pretension or artifice. The very composition of his groups of household things is good. Nothing is put thoughtlessly into his pictures, out of mere pride that he is able to paint so well whatever object and substance he chooses. The simple materials gathered by him on his kitchen-slab have their place there of right, and tell the story of modest and frugal provision. Here in one picture is exactly the material for the humblest meal and the things that are required to prepare it—that and no more. Here, in another, the fruits for the dessert of the rich, and with them the silver, the gold, the china sugar-bowl of famous Dresden. The drawing of these things is excellent: the roundness and relief astonishing for truth. Still life has perhaps not before, and certainly has not since, been painted with such a perfect and sober veracity. These pictures, eight or ten of

which are now in the Louvre, would have sufficed for his fame. They could not make Chardin's fortune.

His domestic scenes—the quite different work which succeeded his *nature morte*—were multiplied and reproduced at once by the engravers of the day. Issued very often at a couple of francs apiece, they hung by the dozen on *bourgeois* walls, reflecting the life led in the chambers they ornamented. These works, the originals of the prints now again popular in France, are in some respects of his best period, and more must be said of them before we close. A third order succeeded them. Chardin had long enjoyed notice, and was fearful of the time when notice should be withdrawn for lack of novelty. That motive, and the success of Quentin de la Tour, now his neighbour in the galleries of the Louvre—Quentin de la Tour, who has enriched the museum of his native town so that it is worthy of a pilgrimage—led him to the execution of pastel-portraits. But his day was past. Enemies multiplied. Critics became indifferent. And the old man, long a martyr to the disease which caused a noted Englishman to declare that the greatest pleasure in life was the cessation of pain, lingered uselessly and sad. Dropsy followed, in the last days, upon stone. On December 6, 1779, a friend wrote of him that he was so feeble that he had now taken the sacrament. "*M. Chardin a reçu le bon Dieu.*" He died before the close of the day, and was buried at S. Germain-l'Auxerrois.

Interest centres, for most men nowadays, in the second class of his works, and it is these exclusively that have been engraved. Chardin, for most men, is the painter of *Le Bénédicité*, of *La Mère Laborieuse*, of *L'Econome*, of *La Gouvernante*. He is the painter, that is, of decent middle-class life, in its struggle with narrow means, and in its happiness, which is that of the family and of tranquil work. Allied to certain of the Dutchmen, though hardly indeed to be confused with them, he resembles them in his faithful portrayal of the things that he saw, whether these were only the heaped-up contents of the fish-stall, and the fruits massed for dessert, and glasses from the cupboard and a silver goblet, chased richly, or child and mother saying grace before the meal in a narrow room, curiously ordered (*Le Bénédicité*), and the housewife reckoning with contented gravity her morning's outlay in marketing (*L'Econome*), and the white-capped care-taker, gentle and young, bending forward with a warning to the boy who is her charge (*La Gouvernante*). But in the painting of what he saw, there was, of course, choice always, and his choice was other than the Dutchmen's—other, at least, than that of Teniers, Brower, Ostade, Dusart; those to whom for certain qualities he has distantly been likened. So that between his work and theirs there comes to be a great wide difference—the gulf that separates vulgarity from simplicity, lowness from homeliness—besides that other difference which needs must be when the one group of painters is concerned with the round-faced phlegmatic type that lives its slow life among the canals of

Holland, and the other painter with the type of happy vivacity and quiet alertness and virginal or motherly grace which is that of the true middle-class of France. This latter difference there must always be, even if we take the work of Chardin and set it, as indeed we have a right to do, against that of another order of Dutchmen, whose sentiment is nearer it—De Hooghe, Nicholas Maes, and Van der Meer, of Delft, who like Chardin took representative moments of common occupations, and in recording them recorded a life. The finer spirit will still be Chardin's, and in looking over the suite of his engravings, or passing in review even the titles only of his pictures, it will be proved that these figures which he painted he painted more with a single mind to the lives which the habitual occupations were destined to reveal. No doubt the greater Dutchmen thought of that, but in their unrivalled triumph of lights and shades, and tints and textures, they thought of it—even the best of them—less than Chardin.

And it is very noteworthy that Chardin, when he passed from still life to domestic scenes, became, so to say, a second and quite another artist. He accepted frankly the new vocation, and the marble of the mantel-piece, the red tiles of the floor, the metal of the parlour clock, were thenceforth wholly accessories. With fair if not faultless design, with pleasant sobriety of tone, with keen observation and happy and genuine sentiment, he concentrated himself upon those scenes of the humble interior, whose quietness and diligence and homely grace and charm no one has better felt or rendered. And from the one class of picture you have no cause whatever to suspect him to be also the painter of the other.

FREDERICK WEDMORE.

#### THE ART CONGRESS AT LIVERPOOL.

THE Art Congress at Liverpool, which is to take place from October 11 to 18, may, if successful, be productive of much good. It is necessary to create a demand for healthy and pure art just as much as to create a supply, and a Congress which popularises the true principles of art will do a work that is much wanted. The world is in search of beauty, and willing enough to be led where beauty is to be found; but it has so often given its faith to false prophets that it has begun to be sceptical of any opinions until it has heard what is to be said against as well as for them. This is precisely what a meeting of this kind does. The debates arouse an interest which no mere reading can excite, and the professors are subjected to a cross-examination which causes the same difference to exist between oral description and art literature as between written and *viva voce* evidence. Take the first question to be debated, namely, the best method of improving street architecture, which is to be opened by Mr. J. J. Stevenson. There is no doubt that the disastrous mistakes which render our streets hideous are the results of ignorance and not of wilful bad taste, and that, though the diffusion of sound taste may be a work of time, still it will be much aided by meetings like the present, which raise excitement on, and call attention to, the subject, and rouse an interest which does not altogether subside, but, like the overflow of the Nile, leaves a residue of solid good behind. On other grounds it is desirable that the influence of Academies should be debated at a distance from London, and in a town where somewhat of the lay element may be introduced. In the hands of Mr. Watkiss Lloyd

it will be dealt with in such a spirit that the discussion will be protracted and thorough. The question of mural decorations, which Mr. W. B. Richmond has undertaken, assisted by Mr. W. Cave Thomas, is one upon which depends much of the future greatness of the English school. Raphael and Michel Angelo could not have been the painters they were had they been confined to easel pictures all their lives; and it is only by the encouragement of Municipal Governments that the opportunities can be afforded to the painters of our own country which were enjoyed by the great artists of the Renaissance. The artistic possibilities of furniture constitute, if a humble, an important question; by no one can it be more ably argued than by Mr. Eastlake. Art in the household is a form of civilisation which comes home to the humblest roof, as was proved by Josiah Wedgwood in the last century, and by many a piece of ancient carved work which is fished out of old Lancashire or Yorkshire cottages. Anything that turns the current of excitement of a great town into an enthusiasm for beauty represses and turns into healthy channels that unhealthy craving for sensual luxury which is the great danger of a wealthy civilisation.

P. H. RATHBONE.

#### CHRISTIAN ANTIQUITIES IN ROME.

Rome: Sept. 20, 1876.

Comparatively little has been done in the Roman "Catacombs" during the last few years, and it is gratifying to know of the recent re-opening of one of those primitive Christian cemeteries, which was first (in modern times) explored by the illustrious Bosio, 1594 (v. his *Roma Sotterranea*), and again, when many legible epitaphs, urns, skeletons, and some paintings were discovered there, in 1693. This hypogeum extends along the right of the Flaminian Way, beginning at the distance of about a mile from the Porta del Popolo. It was dedicated to St. Valentine, a martyr above whose sepulchre, therein contained, a stately basilica was raised by Pope Julius I., A.D. 337, and restored during the seventh, eighth, and ninth centuries by five successive Pontiffs. Both this basilica and a once important monastery adjoined to it totally disappeared in the course of ages; and but a few slight ruins of the church and the Abbey (as such the cloister ranked) were recognisable when Bosio carried out his explorations on the spot. The most memorable discovery by that explorer in these "Catacombs of San Valentino" was a much-damaged picture of the Crucifixion, the sole representation hitherto known to us of that sacred subject among the pictorial art-works in the subterranean cemeteries near Rome. It is, however, as Bosio shows, a picture not of the earlier Roman, but of the Byzantine School, therefore failing to attest any exception to the rule for avoidance of the more awful and tragic scenes in the illustrations of the Divine Sufferer's life desired, or sanctioned, by the primitive Church. A private enterprise for exploring in this long-closed cemetery of St. Valentine, undertaken by one Signor Orazio Marucchi, has, I am glad to report, resulted in the re-discovery of the same Crucifixion picture, together with certain others (scenes from the life of the Blessed Virgin and figures of saints) there found, and for the first time described, by Bosio. That Crucifixion was recently brought again to light, after the removal of a heap of ruins belonging to some mediæval (or more modern) structure, and it is perhaps owing to this concealment that the colouring of the picture appears still better preserved than might have been expected.

So much was the now, in Rome and Italy alike, almost forgotten St. Valentine once revered in the Metropolis of the Papacy that the Flaminian gate was named after him, as "Porta San Valentino," long before it received its actual designation as "del Popolo."

Another valuable acquisition in the range of Christian art in this city has been secured in the course of works for renewing the high-altar of the beautiful old church, S. Pietro in Vincoli, where the first stone of a new and splendid *ara* was recently laid by the Cardinal Ledochowski. Under the pavement, between the ancient altar and the apse, was found a sarcophagus of white marble more than two metres in length, adorned with *relievi* of highly-finished style, entitled to class among the best works in such sacred art as the fourth (or fifth) century could produce—these sculptures not being referable to a date earlier than the former of those two epochs. The subjects are within the range of those most familiarly seen on Christian sarcophagi of corresponding dates: the Raising of Lazarus; the Miraculous Multiplication of Loaves and Fishes; the Saviour admonishing St. Peter for his triple negation of his Divine Master; and also (much less commonly introduced in such association) the group of Christ with the Samaritan woman beside the well, and the bestowal of the symbolic keys on St. Peter—the last pertaining to the relatively modern class of Christian subjects in sculpture at Rome. This sarcophagus has the peculiarity of being divided interiorly into seven compartments. Ecclesiastical authorities have caused it to be closed with their official seals; but we may expect that it will eventually find place in the Christian Museum of the Lateran—or in that entered from the Vatican Library.

C. I. HEMANS.

#### NOTES AND NEWS.

A NEW lecture-room and School of Art have been opened this week at Leicester. A loan exhibition of modern paintings, including works by Wilkie, David Cox, Nicol, Cooper, Gilbert, and other well-known artists, had been arranged to do honour to the opening ceremony.

AN excellent plaster cast of a highly-decorated Gothic tabernacle from the church of St. Leau, near Brussels, has just been added to the numerous reproductions of the same kind in the new South-East Court of the South Kensington Museum. The tabernacle somewhat resembles in height, form, and workmanship the celebrated Adam Kraft Shrine in the Frauenkirche at Nürnberg, but it has not the same grace of line as that wonderful work, nor is it so delicately carved. It strikes one in fact as being heavy in comparison with the Nürnberg pinnacle, but in other respects it is certainly a very rich specimen of Flemish sculpture in the sixteenth century. It is attributed on the label to one Rombaut de Dryvere, of Malines, but this is all the information that is given about it, nor could we learn anything of its history except that the cast had been gained in exchange for others from the Belgian authorities. The elaborate ornamentation, consisting of baskets of fruit, flowers, heads, and other carvings, is chiefly of the Renaissance type, but the numerous subjects sculptured in high relief have a more distinctly Gothic character. These subjects are taken from the history of our first parents, and represent the creation of Eve, Adam receiving the apple from Eve, the Almighty appearing to Adam and Eve in the garden of Eden, and various other scenes in the Genesis narrative. Also there appears to be a series representing sacrificial ceremonies, and higher up a representation of the Passion of our Lord. The tabernacle reaches, so far as we could judge, to a height of between fifty and sixty feet, but it is quite straight, and does not curl over at the top after the graceful style of the Nürnberg example.

THE Société des Amis des Arts à Versailles have just opened their twenty-third annual exhibition. It is held, as last year, in one of the *salles* of the Lyceum, and not as heretofore in the celebrated but inconvenient *salle* of the Jeu-



de-Paume. The number of contributions is not large, nor are there any that claim particular notice. Landscapes, flowers, and representations of still life seem to predominate.

THE Naples Fine Arts Exhibition, which was to have taken place this year, but was postponed from various causes, is now definitely announced for April 2, 1877. It will include works in painting, sculpture, architecture, engraving of every kind, and polychromatic decoration; also designs of all sorts for woven materials, and other fabrics. The works of artists who have died within the last ten years will be eligible for exhibition. Consignments from foreign nations will be received from January 1 to 31, 1877, and further information given by the Secretary of the Fine Arts Committee, Naples.

THE *Journal Officiel* has recently published the general regulations for the organisation of the French Exhibition of 1878. The Exhibition is to be opened on May 1, 1878, and to close on October 31 following. It is organised under the direction of the Minister of Agriculture and Commerce, but a chief commissioner, M. le Sénateur Krantz, has been appointed by a Presidential decree for its general direction. He will be aided in each department by special commissioners, whose work it will be to make known the conditions of exhibition, decide upon claims for admission, and in every way contribute to the fulfilment of the aim of the exhibition by stimulating the endeavours, and showing forth the resources of their particular departments. Similar commissions will likewise be formed in foreign countries, and foreign exhibitors are requested in all cases to communicate with their national commission, and not with the French director. Each nation is required to divide its products into nine different groups, which form the basis of a general system of classification. These groups are arranged in the following order:—1. Works of art; 2. Education, instruction, materials and processes of the liberal arts; 3. Furniture and accessories; 4. Tissues, clothing and accessories; 5. Extractive industries and wrought products; 6. Implements and processes of mechanic industry; 7. Alimentary products; 8. Agriculture and pisciculture; 9. Horticulture. These nine groups are further subdivided into ninety different classes. No work of art or other article exhibited is allowed to be sketched, copied, or reproduced in any fashion, without the consent of the exhibitor, and no work can be withdrawn before the close of the exhibition without the authority of the Commissioner-General. Each nation will have the right of having a catalogue printed of its own particular section, but this must be at its own cost and only in its own language. A general catalogue will be prepared for the guidance of the public, which will indicate the position of the articles exhibited and the names of the exhibitors. Exhibitors will have nothing to pay for the place allotted to them, but if they require extra security, or more decoration, they may undertake it at their own cost, subject to the permission of the Commissioner-General. The exhibition will be held in the Champ de Mars and on the heights of the Trocadéro.

THE Düsseldorf painter, Peter Janssen, has just finished the decoration of the second Cornelius-Saal in the new National Gallery of Berlin. On each side of the walls of the niche in which stands the colossal bust of Cornelius, he has painted two large compositions intended as allegories of the *Iliad* and the *Odyssey*, with all the principal gods and goddesses of the Homeric heaven swaying in the ether above. The figures of Pallas Athene and of Odysseus, who sits in deep thought with his head resting on his hand, are highly praised by the Berlin *Tageblatt*; indeed, the whole work seems to have called forth considerable admiration from German critics, while most of the other decorative paintings of the new gallery have, on the other hand, been severely abused.

THE *Bullettino dell' Istituto di corrisp. Arch.* (August and September) continues its account of excavations at Pompeii, Corneto (Tarquinii), and Capua. From Pompeii and Corneto there is little of interest to report; nor from Capua is there much that is strictly novel, but there is a new and interesting summary of the results obtained from the excavations since 1845 in the necropolis beside S. Maria with its sanctuary or temple in some way connected with the rites of the dead. What deity may have presided in this temple is at present unexplained, but it seems certain that the marble statue of a female figure holding an infant in her arms, said to have been found in the ruins, represents that deity, whoever she may have been. The same figure occurs in numerous *totini* of tufo here and there in the cemetery, but in most cases she is seated instead of standing as in the marble, which probably was the principal image of the goddess. According to the writer of the notice (F. von Duhn) this must be the goddess who receives in her kindly arms the souls of the departed, here represented as infants or boys. Souls, there is no doubt, were represented as diminutive figures, but there is a considerable step between diminutive figures of souls such as appear on the Harpy monument from Xanthos, or on the marble sarcophagus also in the British Museum, and the natural figure of an infant. It is necessary to overcome this difficulty before Herr von Duhn's explanation can be accepted, because this explanation, though probable enough under the circumstances of the find at Capua, necessarily applies also, as he points out, to the existing terra-cottas representing a female figure seated with an infant in her lap, which figures have been on conjecture called Gaea Kourotropos. In the same cemetery was found a number of terra-cotta *stelae*, with Oscan inscriptions, and ornamented with a figure of a pig in relief. If, as is probable, these *stelae* had been dedicated to the goddess of the cemetery, then it would be right to compare her with Demeter, to whom, as goddess of the lower world, a pig was the proper sacrifice, and to whom figures of pigs were dedicated. Of the figures of the goddess with the child part are described as of local workmanship, while others are obviously Greek and may be supposed to have been imported.

It has often been surmised that Hans Holbein, beside his celebrated work in wood-engraving, executed a *Dance of Death* in painting at Basel, or, as some imagine, in the palace of Whitehall in London. But, in spite of the strict investigation to which his life has recently been subjected, no certain indication of such a work has yet been arrived at. A German professor, Herr Vögelin, however, as the latest contribution to Holbein literature, has now brought forward various arguments to prove that a series of dilapidated wall-paintings still existing in the old Bishop's palace at Chur in Switzerland, representing the *Dance of Death* of Holbein, was actually painted by the master himself, and that we have in these paintings the originals, and not the copies of the woodcuts. So bold a theory needs strong reasons to support it. The *Dance of Death* at Chur, though not well known, is mentioned in most guides to Switzerland. Burckhardt says of it: "It repeats in larger size the world-famous little woodcuts of Hans Holbein, and in so excellent a manner that at first sight one scarcely misses the original touch of the master, although it is improbable that this work was really executed by him." It has, in fact, always been supposed to have been done by some later, but unknown, artist, who cleverly copied and enlarged the woodcuts. Prof. Vögelin, however, finds several grounds for discrediting this supposition. He first published his views last April in a Swiss journal called the *Freie Rhätier*, but the *Kunstchronik* has recently given them wider publicity. It is stated also that the Antiquarian Society of Zürich are preparing a comprehensive work upon the wall-paintings at Chur which will consider in full the

question of their origin, and will likewise give satisfactory reproductions of them. Prof. Vögelin's theory respecting them, as stated under eighteen heads in the *Kunstchronik*, is that Holbein executed these works as he passed through Switzerland on his way home after his Italian travels, and that he afterwards took the cartoons with him to Basel, where he conceived the idea, probably from the suggestion of some bookseller, of multiplying them by means of wood-engraving. With this view he somewhat heightened their satirical import, and made other slight changes (the paintings and the woodcuts are not always identical), but, as far as regards their reduction and execution, he left the work very much to the wood-engravers, and before the blocks were completed journeyed to England. Soon after this the Formschneider, who was probably Hans Lützenberger, died, and his effects were sold to the publishers Melchior and Gaspar Treschel, who finished the work, and finally brought it out at Lyons. The arguments that Prof. Vögelin brings forward in support of this view are too long to enter upon here; some certainly appear trivial, but others, it must be admitted, are of sufficient weight to demand attention, and, at all events, leave the subject open for discussion.

THERE has recently been added to the many delightful works by Bernardino Luini in the Brera at Milan a series of frescoes and fragmentary decorations taken from an ancient chapel dedicated to St. Joseph in a disused church situated in the outskirts of Milan. This church was suppressed in the seventeenth century, and the frescoes in it were allowed to fall into decay. In 1805, however, a certain number of them were restored and removed to the Brera by the celebrated Andrea Appiani, but others remained that he was afraid to touch on account of their dilapidated condition. These have now, by the aid of modern appliances, been safely transported and placed with their predecessors in the Milan gallery. Unfortunately even now the two sets remain somewhat apart, as those gained in 1805 are still hung in the galleries of the first-floor, while those recently acquired find a resting-place on the ground-floor. It is to be hoped, however, that ultimately the whole of these frescoes, which form part of one grand series illustrating the history of St. Joseph, will be exhibited together, and the different scenes placed in their proper order. An interesting pamphlet on these frescoes, entitled *La Cappella di San Giuseppe alla Pace e gli ultimi suoi avanzi*, has just been published at Milan, by Signor Mongeri, the author of *Arte in Milano*. He considers that there is little room to doubt that the chapel of San Giuseppe was really decorated by Luini, although the history of its foundation, and even the name of its founder, are now lost. The paintings now removed are chiefly those which adorned the cupola of the little chapel, and, although they are fearfully ruined in parts, they still, according to Signor Mongeri, fully reveal the charming style of the pupil who was imbued more than any other with the gracious spirit of his great master, Leonardo da Vinci. As regards date, he places them between those which Luini executed in 1521 for the church of the Umiliati, and those of the Villa Pelluca, several of which are now in the Brera.

## THE STAGE.

"RICHARD THE THIRD" AT DRURY LANE.

MR. CHATTERTON has so recently published his reasons for lack of faith in the attractive qualities of Shakspeare's plays upon the stage that it is natural enough that the revival of *Richard the Third* at Drury Lane should be accompanied by a public explanation of his apparent change of policy. From the manager's point of view it must be confessed that the reasons given last year for preferring playwrights to poets were unan-

swerable. When *King John*, *Macbeth*, and *As You Like It* fail, even with the assistance of Mr. Phelps and Miss Helen Faucit, to yield a remunerative return, while, on the contrary, Mr. Boucicault's *Formosa* and Mr. Halliday's adaptations of the *Waverley* novels are found to produce a handsome profit, it would be cruel indeed to blame Mr. Chatterton for shaping his policy in accordance with the tastes of his customers. Shakspeare, however, has again taken his place in the Drury Lane playbills, and the reason given by the management is "the strong indications which have lately presented themselves on the part of the play-going public of a revived interest in the stage production of Shakspeare's plays." It is painful, of course, to reflect that the first discovery of this improved demand for dramatic wares has been made, not by a theatre with a great historical name, but by the managers of those humbler establishments which never had any patent to shield them from the arbitrary power of a Lord Chamberlain, and which, little more than thirty years ago, were even forbidden to perform the higher drama under awful pains and penalties. Still there is consolation in the thought that, although the tastes of playgoers are thus fickle, the public do, after all, appear to attach some importance to the question what words shall be spoken by way of accompaniment to the picturesque scenery, the splendid pageants, and the great mechanical effects which occupy so large a space in playbills and public advertisements. They may to-day prefer *Formosa* and *The Great City to King John* and *Macbeth*; while to-morrow there may be "indications" strong enough to induce a prudent manager to place Mr. Boucicault and Mr. Halliday on the shelf again. Those, however, who contend that scenery and "stage carpentry" are nowadays the sole end and object of performances in our larger theatres will, at least, have to explain the influences which have so operated in the breast of Mr. Chatterton as to bring about this sudden revolution in his notions as a practical manager who makes no pretence of conducting his theatre with any other view than that of paying his performers and securing a reasonable return for his labour and outlay.

Altogether Mr. Chatterton's position, under the circumstances, seems so sound that one may feel a natural reluctance to find any fault with his proceedings. But the dramatic reviewer, unfortunately, cannot always look at things from the point of view of the manager. In the discharge of his duty he is occasionally compelled even to condemn performances that "pay;" and it must be said that the revival of *Richard III.* at Drury Lane is open to grave objections. It might have been expected that the strong indications of a revived interest in Shakspeare would have encouraged the management to produce the play in something approaching the form in which it appears in every edition of Shakspeare's works. They have chosen however to adhere to the acting version prepared by Colley Cibber, wherein the poet's scenes are mercilessly maimed and disfigured, even the interpolations which are derived from other plays of Shakspeare being as a rule inserted without taste or judgment, while the additions from the pen of Cibber himself and other writers, and the wholesale suppression of scenes necessary to the harmony and effect of the play, are altogether unjustifiable. It is true, as the management point out, that this version, which has held the stage for nearly two centuries, has been stamped with the authority of many distinguished actors. The mention of Mr. Macready's name among these is certainly calculated to mislead: the fact is that with the exception of Mr. Phelps, who performed this play at Sadler's Wells with his accustomed reverence for the text, the only approach to the restoration of Shakspeare's play which has probably been made on our stage since the closing of the theatres in 1642 was essayed by Mr. Macready in 1821 at Covent Garden. This (as the playbill expressed it) was "an attempt to

restore the original characters and language of Shakspeare," retaining "no more extraneous matter than the trifling passages necessary to connect those scenes between which omissions have necessarily been made for the purposes of representation." Mr. Macready's own account of the matter is sufficiently interesting to be worth quoting from his *Reminiscences*:—

"An alteration (he says) of Cibber's adaptation of *King Richard the Third* had been sent to me by Mr. Swift, of the Crown Jewel Office, but varying so little from the work it professed to reform that I was obliged to extend the restoration of Shakspeare's text, and it was submitted (March 12, 1821) to the public ordeal. The experiment was partially successful—only partially. To receive full justice, Shakspeare's *Life and Death of King Richard III.* should be given in its perfect integrity, whereby alone scope could be afforded to the active play of Richard's versatility and unscrupulous persistency. But at the time of which I write our audiences were accustomed to the coarse jests and *ad captandum* speeches of Cibber, and would have condemned the omission of such uncharacteristic claptrap as:

'Off with his head! So much for Buckingham!'  
or such bombast as:

'Hence, babbling dreams: you threaten here in vain;  
Conscience, avaunt! Richard's himself again!'

In deference to the taste of the times these passages, as well as similar ones, were retained. At a later period, if the management of Covent Garden in 1837-9 had been continued, the play with many others would have been presented in its original purity."

In the face of this evidence, it is at least a mistake to cite Mr. Macready among the eminent actors who have preferred Cibber's version; nor is there any certainty that the other distinguished representatives of Richard whom Mr. Chatterton mentions shared the corrupted tastes of the playgoers of their time. The truth, however, is that Cibber's play allowed the crook-backed tyrant to keep himself more constantly in the eye of the spectator, while removing as far as possible opportunities afforded to the representatives of other personages of displaying their powers. It may be suspected that this reason alone has had much to do with the long withholding of the original play from the stage. Any way it is important to observe that the two most distinguished actors of modern times—Mr. Macready and Mr. Phelps—have distinctly notified their faith, as practical managers, in the acting qualities of Shakspeare's play. It is fair to say that the Drury Lane management, though substantially they adopt Cibber's version, do not follow it to the line. How far that rash adapter was qualified to improve the text may be inferred from the intolerable bathos of the following scene, with which he thought fit to conclude the play:—

"BOSWORTH FIELD.

Enter KING RICHARD meeting RICHMOND.

King R. Of one or both of us, the time is come.

Richm. Kind Heaven, I thank thee, for my cause is thine.

If Richard's fit to live let Richmond fall.

King R. Thy gallant bearing, Harry, I could 'plaud  
But that the spotted rebel stains the soldier.

Richm. Nor should thy prowess, Richard, want my praise

But that thy cruel deeds have stamped thee

tyrant;

So thrive my sword as Heaven's high vengeance

draws it.

King R. My soul and body on the action both!

Richm. A dreadful lay; here's to decide it.

[Alarums. They fight. Richard falls.]

On the whole it must be confessed that congratulations upon those indications of a revived taste for Shakspeare to which Mr. Chatterton refers would be premature until we know what it is that the public really demand.

The scenery, which has been painted for the occasion by Mr. Beverley, follows closely the scenic programme of Mr. Charles Kean's magnificent revival at the Princess's Theatre in 1854; the costumes are also governed by the same

precedent. It is difficult to imagine that more could be done for the success of the revival in the way of accessories, which have the merit of being strictly illustrative as distinguished from mere magnificence. Of the acting it is not necessary to say much. Mr. Barry Sullivan, who represents the Duke of Gloucester not for the first time at this theatre, allows himself to be described in official announcements as—

"one of the few actors remaining to whom Shakspeare has been a life-long study, and who, starting from a point when much of the old traditions still survived, has not remained a petrified embodiment of bygone conventionalities; but, while retaining the animated spirit and well-trained method which guided the former masters of the actor's art to such great results, has modified their interpretations according to the dictates of an independent judgment and the requirements of modern ideas, feelings, and artistic tendencies."

This glowing account of Mr. Sullivan's merits, however, requires some qualifications. He certainly performs the character of Richard in a subdued key, to which his predecessors in the past were not accustomed; but this is probably imperative on an actor who, contrary to the old system, undertakes to sustain so arduous a part night after night. In other respects his impersonation is distinctly of the old school, the tokens of which are a solemn deep-voiced style of elocution, and a tendency to exaggerate the hypocritical side of the character to the neglect of subtler attributes. Mrs. Hermann Vezin moved the audience greatly by her pathetic tones and just delivery of lines in the part of Elizabeth. The remainder of the performers are, with scarcely an exception, incapable of delivering verse, either with attention to rhythm, or with that correctness of emphasis which carries an impression of sincerity to the mind of the audience.

MOY THOMAS.

M. ALEXANDRE DUMAS has at last made up his mind to publish *L'Etrangère*. He has thus far adopted the unusual course of reserving it from publication; not so much, it is probable, out of any apprehension that the existence of the work in print could in any way interfere with its attractiveness as a stage play at the Français, as from the knowledge that the piece owed from the beginning so very much to the actors that the author's reputation could hardly be increased by its publication. In England Mr. T. W. Robertson was similarly wise. But now the great stage-success of the past season in Paris is about to be given to the public in its literary form, which, rumour says, M. Dumas has been continually working upon.

*Rome Vaincue*, the last promised piece at the Théâtre Français, was to be produced on Thursday evening in this week.

Mlle. SARAH BERNHARDT's exertions in *Phédre*, the performance of which was written about in the last number of the ACADEMY, have tended to limit her appearances before the public since then.

Mme. FARGUEIL objects to play in a new piece at the Porte St.-Martin, it is said, unless certain changes in the cast are made to her liking.

## MUSIC.

ADAM'S "GIRALDA" AT THE LYCEUM.

By the production, for the first time in England, of Adolphe Adam's *Giralda* on Thursday week last, Mr. Carl Rosa has added to our repertoire of English opera a work which is likely, for more reasons than one, to become a general favourite. Adam is in his style essentially a popular composer. Of his fifty-three dramatic works there is perhaps hardly one which in the strict sense of the term deserves to be called great: he has little or no depth, and his music does not go to the heart; but it is pre-eminently pleasing. The composer had an inexhaustible fund of



melody, much elegant fancy, an excellent sense of dramatic appropriateness, and, what is perhaps even rarer in music, genuine comic power. The prevailing impression left after hearing one of his operas is that we have been greatly amused. Of decided originality of style there is but little. I do not mean to imply that actual reminiscences are to be met with in the music; but there were many passages in *Giralda* which, had I heard them without knowing whence they came, I should have unhesitatingly ascribed to Auber.

*Giralda* is one of its composer's later works. It was produced for the first time in Paris at the Opéra Comique on July 20, 1850, about six years before the composer's death. The libretto is one of the best of Scribe's comedies of intrigue, being not unworthy in this respect to rank with such pieces as the *Domino Noir* or *La Part du Diable*. It has, I believe, been adapted as a comedy on the English stage; but of this I cannot speak from personal knowledge. An outline of the plot will be worth giving, not only on account of its ingenuity, but as showing the kind of subject which most exactly suited the genius of Adolphe Adam.

The first act takes place in a little village in Galicia. Ginès Perès, a young miller, is about to be married to Giralda, the adopted daughter of a farmer, and has received with her a dowry of three hundred crowns. The young lady tries to induce him to give up the marriage, by informing him that she loves another; but he, though he cares nothing for her, cares much for the crowns, and refuses to release her. She has only met her lover in the dark, and has never seen his features. Don Japhet d'Atocha, a gentleman in attendance on the Queen of Spain, comes forward, and makes requisition of the farm for the King and Queen, who will pass through the village and stop there with their suite for the night. While he is making his arrangements, a young cavalier, Don Manuel, enters. This is Giralda's unknown lover, who, surprised at her absence, has come to look after her. Don Japhet and he recognise one another, and the former tells the latter that he is secretly married. Don Japhet having entered the farm to make preparations for the royal party, Ginès enters, disconsolate at having the farm taken away on his wedding day. In a conversation with Don Manuel, the latter discovers that the bride is to be Giralda, and that her future husband does not care for her. He offers him six hundred crowns to take his place at the altar, an offer which Ginès gladly accepts. As the wedding takes place at night, the substitution is not discovered; but on the return of the wedding party, the King and Queen have arrived, and Don Manuel, for fear of recognition, takes to flight. The King, who appears to be far too fond of the fair sex, is smitten with the charms of the bride, and asks for the husband. He, however, has disappeared. The villagers call for Ginès, of course supposing him to be the happy man, and Ginès enters from the farm, and is ordered by the Queen at once to take his bride up to his mill. He does so, with considerable disquietude, wondering "what the other will say."

The second act takes place in the mill. Ginès and Giralda enter, and while the latter withdraws with her bridesmaids, Don Manuel, who has also found his way to the mill, comes forward to claim from Ginès the fulfilment of his bargain. The young miller yields his place to Don Manuel, and withdraws to wait for further orders. The King and Don Japhet enter by the window; Don Japhet is placed outside as a sentinel, Don Manuel meantime having hidden himself on the appearance of the monarch. To render clear the most ingenious and comical scenes which follow, it would be needless to quote nearly the whole dialogue: the incidents are so cleverly dovetailed into one another that an epitome is impossible; it must suffice to say that at the end of the act Giralda believes herself to be the wife of Don Japhet. In the third act everything is, of course, cleared up and all ends satisfactorily.

Though I should hardly be inclined to endorse the opinion of M. Clément that *Giralda* is from a musical point of view the best of its composer's works—I should be inclined to give the preference to the *Postillon de Longjumeau*—the score contains much really charming music. The overture is one of the most sparkling and piquant specimens of the French school, and worthy to compare with the best of Auber's. It is in the more comic situations that Adam shows the greatest strength; the duet in the first act between Ginès and Giralda, and that between Ginès and Don Manuel, and the exceedingly humorous quintet in the third act are in the composer's best vein. In the more serious parts of the music are to be found much grace, but less individuality. Among the best of such numbers are Manuel's song, "Oh dream of love," the air of the King, "While youth gaily smiling," and the couplets for the Queen, "The Queen am I, and by etiquette bound."

In speaking of the performance one can but repeat the thrice-told tale, and say again what has to be said of every work given under Mr. Rosa's direction. There was the same excellent ensemble, the same admirable finish "all round," that has been so noteworthy a feature in all previous productions. The part of Giralda was sung by Mdle. Ida Corani, whose brilliant, if not absolutely perfect, vocalisation again elicited warm applause. Dramatically her performance showed an advance upon her Amina; and there seems every reason to believe that as she gains more experience on the stage she will prove a valuable acquisition to Mr. Rosa's company. Miss Josephine Yorke as the Queen, and Mr. Celli as the King, were both excellent, the gentleman especially not only singing but looking and acting his part to perfection. As the young miller Ginès, Mr. Charles Lyall was exactly suited, his impersonation being a highly-finished piece of art. Mr. Henry Nordblom was a most efficient Don Manuel, and Mr. Aynsley Cook, as Don Japhet, kept the audience in a roar of laughter whenever he was on the stage. Both chorus and orchestra left nothing to desire.

The production of Wagner's *Flying Dutchman* has been postponed till next week. According to present arrangements, it is intended to produce it on Tuesday.

Ebenezer Prout.

THE Report for the year 1875 on the Examination in Music of the Students of Training Colleges in Great Britain, by Mr. John Hullah, the Inspector of Music, which has recently been issued, is a document of a highly satisfactory and encouraging character. Mr. Hullah says that the general improvement in musical progress during the year is even greater than he had anticipated. This improvement is attributable to a variety of causes, foremost among them being the official recognition of music as an important branch of education. The inspector found also that a somewhat larger proportion of the new students than heretofore had some acquaintance with the elements of music before entering college. In this matter, nevertheless, there is still room for considerable amendment, and Mr. Hullah wisely points out that the only way to secure this is to train the future student while at school, and before he even becomes a pupil-teacher. In the power of singing at sight, the most important test of thorough musical knowledge, "unprecedented improvement" is reported. It is curious and interesting to learn that in what is known as "a correct ear" the Welsh are the most musically apt, and the Scotch Highlanders the least. "I have never," says Mr. Hullah, "met with a Welsh student with what is called a defective ear." In instrumental music considerable progress appears to have been made; and the report as a whole is one which affords every cause for congratulation.

We regret to announce the death, at Paris, on the 17th inst., of Ernst Lübeck, the celebrated pianist, at the age of forty-seven. He was a native of Holland, his father being a distinguished

violinist and director of the Conservatory at the Hague. The son studied music under his father, and early commenced his career as a public performer in his own country. At the age of twenty he visited America, where he remained for four years, giving concerts with great success. On his return he settled in Paris, where, though often heard in public, he devoted himself principally to teaching. He first visited London, if we are not mistaken, about 1860, and was heard at the concerts of the Philharmonic Societies, the Monday Popular Concerts, and the Musical Union. About the close of the year 1873, he lost his reason, and was for a short time an inmate of an asylum; but he subsequently was sufficiently restored to be able to return to his own home. His constitution, however, was broken up, and he suffered during his last years from an incurable malady. As a pianist, Lübeck possessed an enormous execution, and a fine touch; our impression of his playing, however, speaking after a lapse of some years, is that it was calculated to excite admiration rather than sympathy.

THE *Neue Zeitschrift für Musik* states that Frau Materna has received a letter from Wagner, addressing her as the "Treueste unter den Treuen," and once more thanking her for her devotion to his cause, and for her performance as Brünnhilde. It is added that numerous engagements have been offered to Frau Materna, from Italy, England, and Russia, especially for performances of Wagner's operas.

FRANZ WEBER, the conductor of the celebrated Cologne Choir ("Cölner Männergesangsverein"), died in that city on the 18th inst. at the age of seventy-one.

THE *Neue Freie Presse* states, on the authority of a private letter from Bayreuth, that on August 31 an explosion of gas took place in the Wagner Theatre, whereby three workmen were dangerously injured. Had the accident happened only twenty-four hours earlier the results would have been most disastrous, as some of the first rows of seats were torn up and partially destroyed.

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